L'Organiste

If you like this book, please contact micdev[at]gmail.com to know how to make a donation for the restoration of the St-Jean-Baptiste Organ (Quebec City, Canada)
(http://www.uquebec.ca/musique/orgues/quebec/sjbaptisteq.html#English)

L'ORGANISTE - Organ music compilation - Annotations and registrations

Nota: Forgive my English writing - remaining of the book was edited by an English speaking person :-) - To know how to make a donation, contact **micdev[at]gmail.com.**

A lot of you contacted me about a music book I was using while taking organ lessons and still use today.
This little music compilation was created in the mid 70's with the help of my teacher of the time, l'Abbé Antoine Bouchard; it was used extensively in that time as a teaching tool and also as a book for church organists to renew the repertoire played during services.

This book contains a selection of easy organ pieces, with playing annotations, fingering and registrations (registrations for some pieces can be found on separate pages). Lately I had a lot of fun playing these pieces, especially with the St-Maximin organ and the Rabstenjn. For many of us, amateur organist, we often lack easy, nice sounding pieces, some guidance about playing and registering them.

This music compilation was published by a little company in Quebec City during the 70's, company that since that time closed its doors (closed mid-80's). I tried to contact them a while ago only to find out that it no longer exist since 25 years.

The book was created and published by musicians living in Quebec City, highly involved at that time into the "organ life" of the city. Since that time, many churches closed, organs put to rest or sold and disassembled. In the last 30 years the organ scene changed a lot and the few wonderful organs remaining are in need of restoration.

In Quebec City, one of the great organ, then St-Jean Baptiste's organ that became "cultural asset" in 1979, is about to be restore; right now a lot of fund raising activities are taking place. The organ was last restored in 1976 and the inaugural concert was given by my teacher of the time and the one who selected the pieces and annotated this music book, l'Abbé Antoine Bouchard.

So, the book being out of publication for more than 25 years, and finding that it a wonderful tool for us amateur I had the following idea.

I know a lot of you are interested into that book; I could easily send you a pdf copy of it, but instead I decided to try to raise some money for the restoration of the St-Jean Baptiste organ (more than 1 million dollars are needed). This book can't be bought anymore (more than 25 years out of print/company closed), but thanks to it and your generosity, can help to restore this wonderful instrument... in a way, I'm trying to give it a second life, a second purpose!

So here is the deal: first you download the book and if you like it, you click on the donate button... giving whatever you want for it. If you don't like it, destroy the copy you downloaded. If you have some friends that you know that would like this book, don't send them your PDF file, ask them instead to come to this website to get it and donate something.

Now, I know that some might be afraid that this could be an opportunity for me to make some money... to keep the money. I think that I'm well enough known in the Hauptwerk community and I wouldn't want to tarnish my reputation by keeping the money. What I promise to do is to accumulate the donations for a while (till February) then give a check to the Bishop in the name of the Hauptwerk donator; at that moment, I will ask to take a picture of me giving the check to the Bishop and will post this picture on the Hauptwerk forum as a proof of the donation. Btw, this Déry/Casavant organ is (even before restoration), a beautiful sounding organ, à la Cavaillé-Coll with a great acoustic... might be a very interesting organ to sample and your money might help me convince the parish to let me sample it... (just a thought :-))

If 100 of us give $10.00 (the cost of 2 coffees at Starbuck!), or 50 x $20.00, this is $1000 that will be truly appreciated by the parish. I'm sure that many of you will appreciate this book. For everyone making a donation, I will send you a translation of the notes and annotations so you can better use the book. (Please give me a bit of time for that, haven't started yet...)

Not trying to do any piracy here... and so are you I'm sure! This book can now have a second life, bringing funds for an organ in the city where their artisans lived.

Enjoy, and thanks for your generosity.

INTRODUCTION

This book contains only pieces specifically written for the organ, hence excluding all transcriptions. It is of course dedicated to organists, particularly those who haven't had the opportunity to attend organ classes on a regular basis and for a long period of time, to enable them to study the rich repertoire written for our instrument since the end of the XV century. This anthology offers a variety of pieces from various origins and eras, chosen for the quality of writing, the richness of inspiration, and most of all, for their ability to enrich and renew our liturgical celebrations.

This repertoire offers pieces of various levels of difficulty of execution, requiring a range of sizes of instruments. Many can be played effectively on instruments with one keyboard and no pedalboard.

This edition is intended as a practical tool and thus has no learning or scientific pretensions. The original text has been carefully transcribed, but has sometimes been adapted to conform to today's conventions of notation. The fingering, phrasing, articulation, tempi and even registration are the choice of the editor. These are only suggestions, but they are based on valid foundations.

This edition is build in a practical manner

- Pieces are classified in 4 categories: Entrance (101-200), Meditation (201-300), Exit (301-400), Verse-Acclamation (401-500).
- Registration is usually printed at the end of the piece so you can write your own registration at the beginning.
- The liturgical use is given at the beginning of each piece. If a piece can be used in many situations, this will be indicated in the text at the end.
- To help you learn the pieces, we have:
    - indicated the degree of difficulty * = easy, **= relatively easy, *** = difficult, ****=very difficult;
    - suggested fingering and phrasing/articulation;
    - used clear system of notation for ornaments and
    - added some text explaining the style of the piece and how to execute it.
- The text is laid out so you have to turn a minimum of pages, and where turns are needed, they are at a convenient place in the music.
- When the use of the pedal isn't mandatory, the *ad libitum* is clearly shown.
- We have indicated after pieces for two manuals whether they can be played on a one-keyboard instrument
- Registration notes, a table giving ornaments in notation and an explanation of the expressive signs used in this book will help you get familiar quickly with these conventions.

REGISTRATION

1. The PLEIN-JEU of a keyboard is composed of the Principal 8' & 4' (or, if these are not available, of the flutes (non-harmonic) of 8' and 4'), together with the Quinte 2 2/3', Doublette 2', Petite Quinte 1 1/3', Fourniture & Cymbale or the rank called Plein-Jeu (composed of Fourniture and Cymbale). In some instances, we can add the Montre 16' or Bourdon 16'. For example:

    a. Montre 8', Prestant 4', Doublette 2', Fourniture & Cymbale
    b. Bourdon/Flûte à cheminée, Prestant 4', Doublette 2' Petite Quinte 1 1/3', Cymbale
    c. Bourdon 8', Flûte 4', Doublette 2', Cymbale

    N.B. Don't use a flute above a Principal (Principal 8' and Flute 4') or use a mixture containing a third, e.g. Cornet, Sesquialtera

2. The PLEIN-JEU of the organ is composed of the Plein-Jeu of the Great, coupled to that of the Positif (and sometimes with the Récit). For the Pedal, several reeds may be added, especially if no mixtures are available.

3. It is also possible to create less complete Plein Jeu

    a. Bourdon 8'/Flûte à cheminée 8', Prestant 4', Doublette 2', Petite Quinte 1 1/3'
    b. Bourdon 8', Flûte 4', Doublette 2'
    c. Bourdon 8' Doublette 2', Petite Quinte 1 1/3'
    d. Bourdon 8', Flûte 4', Petite Quinte 1 1/3'
    e. Bourdons 8', Quinte 2 2/3', Doublette 2'
    f. Bourdon 8, Prestant or Flûte 4', Cymbale

4. If the pedal division it is not strong enough, use a coupler to increase its power. The Positif to Pedal coupler is best if both hands are on the Great.

5. The CORNET or JEU DE TIERCE uses at least the Bourdon 8' or Flûte-à-cheminée 8', Nasard 2 2/3' and Tierce 1 3/5'. A 4' rank (Prestant or Flûte) and a 2' rank (Quarte de Nasard ou Doublette) is normally added. If the rank is called CORNET II, or SESQUIALTERA II, this indicates that it is composed of the Nasard and Tierce. You must then add the Bourdon 8' or Flûte-à-cheminée 8'. If it is called CORNET V, you don't need to add anything. The decision to use a complete Cornet or Jeu de Tierce, with or without the 4' and 2' ranks, is based on the spirit of the piece played and the character of the organ used.

6. The GRAND-JEU is a registration specific to French Classical music. On the Great, we use the Trompette 8', Clairon 4', Prestant 4' and Cornet. On the Positif, we use the Cromorne (or if not available, Clarinette or Hautbois) and add the Prestant 4' or Flûte 4' (This registration on the Positif is call PETIT-JEU). Note that with this registration we don't use Fourniture, Plein-Jeu or Cymbale . The Montre (unless very fluty and soft) is not to be used either.

7. The FOND D'ORGUE is composed of the Principals and Flutes, 16', 8' et 4'. To get a mellow sound, avoid using a wide scale rank above a narrow one, for example: Principal 8' & Flûte 4' or Dulciane 8' and Flûte 4'. BUT that doesn't mean that we can't mix Montre 8' and Prestant 4' together with Flute 8' and Flute 4'. The 16' is only effective if the mix is light and clear.

THE INTERPRETIVE SIGNS

In addition to the regular interpretive sign, this book uses other signs.

A vertical line identifies a “break”; the way the line splits the staff indicates exactly which notes must “breathe”. Also, the closer the line to the note, the sorter the break.

A horizontal bar over/under a note indicates that the note must be played a bit shorter than its written value; in other words, you are playing non-legato.

The pause (dot with half circle over it) indicates that the note or silence must be slightly longer than its written value

A curve joining 2-3-4 notes is an articulation mark, indicating that the first note of the group is slightly emphasized while the last note of the group is not attached to the next one.

The expression "dép.", written under a cadence, can be seen as the physical movement used when we are putting an object on a table carefully, rather than throwing it. The notes of the cadence should be played with this image in mind.

The "hooks" and indicate the beginning and ending of the use of the pedal (optional). It is never compulsory and it is up to the musician to decide if he/she should use the pedals. If you play the pedal, you still need to play the bass part on the manual, unless the manual is coupled to the pedals.

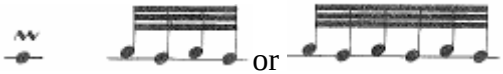
The fingering is intentionally incomplete and might not work for all hands. However, it was carefully selected to take into account the articulation and style of the piece. The suggested fingering for an ornamented note, for example a trill, is for the first note of the ornament.

The dotted lines help you see clearly what is to be played by each hand.

ORNAMENTS

An ornament is a note or group of notes that is played before or after the printed note related to it. Some ornaments are written using the usual notation, but others, used during the XVII and XVIII century, were written using various notations. In this book, in the interest of clarity, we have used only a few of them:

A) Ornaments beginning at the time of the main note

shake or trill starting with the upper note  or

trill for the whole crotchet (quarter-note)

trill for half the crotchet (i.e., for a quaver /eighth note)

trill at a cadence, starting with the upper note, with ending

N.B.
1- The first note of the ornament is slightly emphasized, longer
2- The number of trill-notes is variable and based on the length of the ornamented note.
3- At an important but not final cadence, the ending is slowed down a bit; on a final cadence, it is greatly slowed.

Shake / trill, starting from the note itself

trill for the whole crotchet (quarter-note)

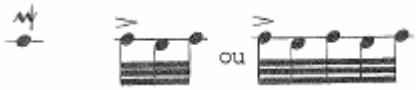
trill for half the crotchet (i.e., for a quaver /eighth note)

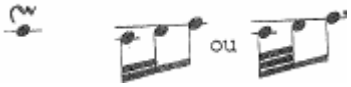
trill at a cadence, starting with the upper note, with ending

N.B.
1- The first note of the ornament is slightly emphasized, longer
2- The number of trill-notes is variable and based on the length of the ornamented note.
3- At an important but not final cadence, the ending is slowed down a bit; on a final cadence, it is greatly slowed.

Trill with ascending beginning

Trill with descending beginning

Mordent (lower) 

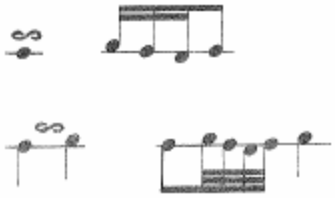
Slide 

Slide on a third

B) Ornaments beginning before the actual note

All the ornaments written with small notes.

C) The Turn (or Gruppetto), if over the note starts at the time of the written note, otherwise it begins between the 2 notes

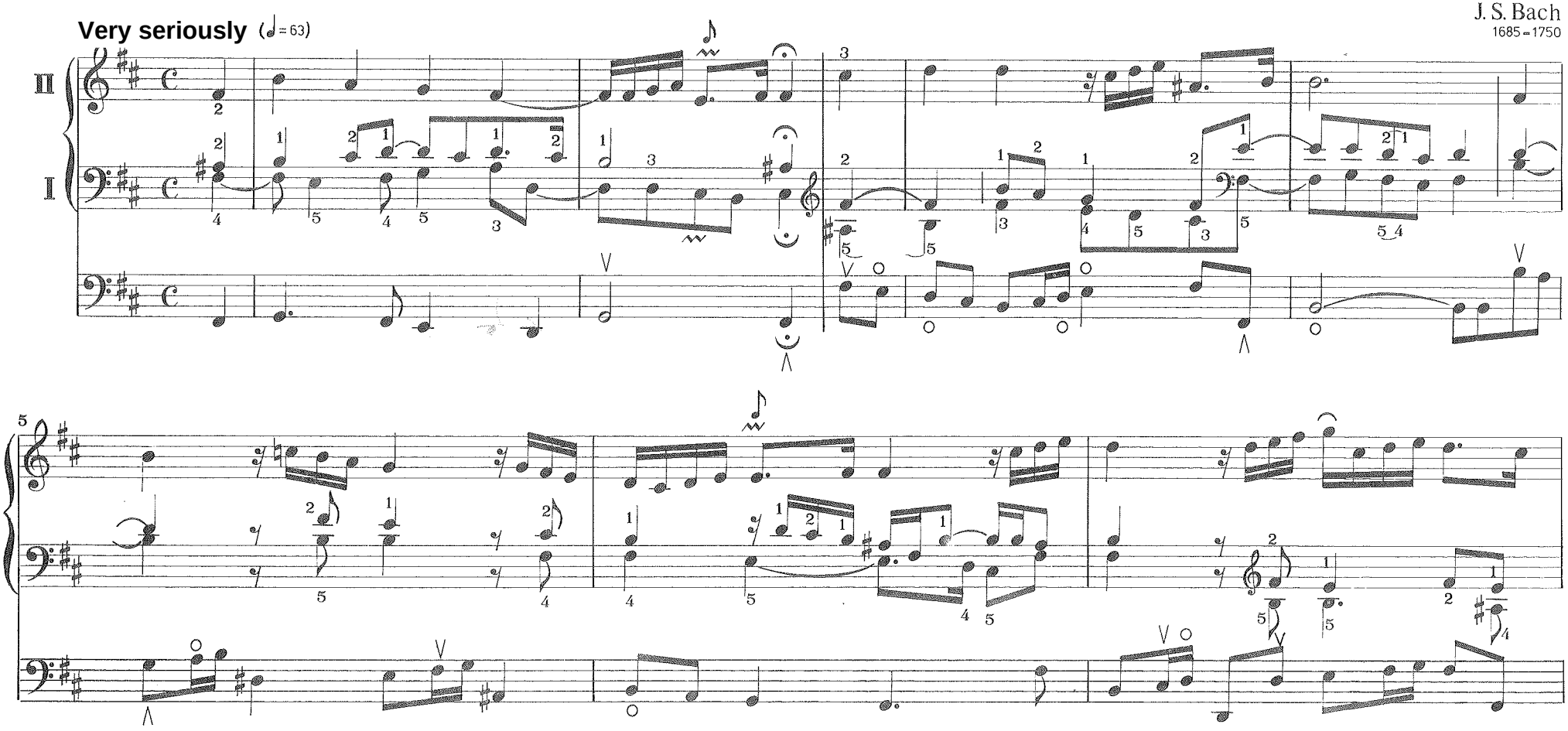


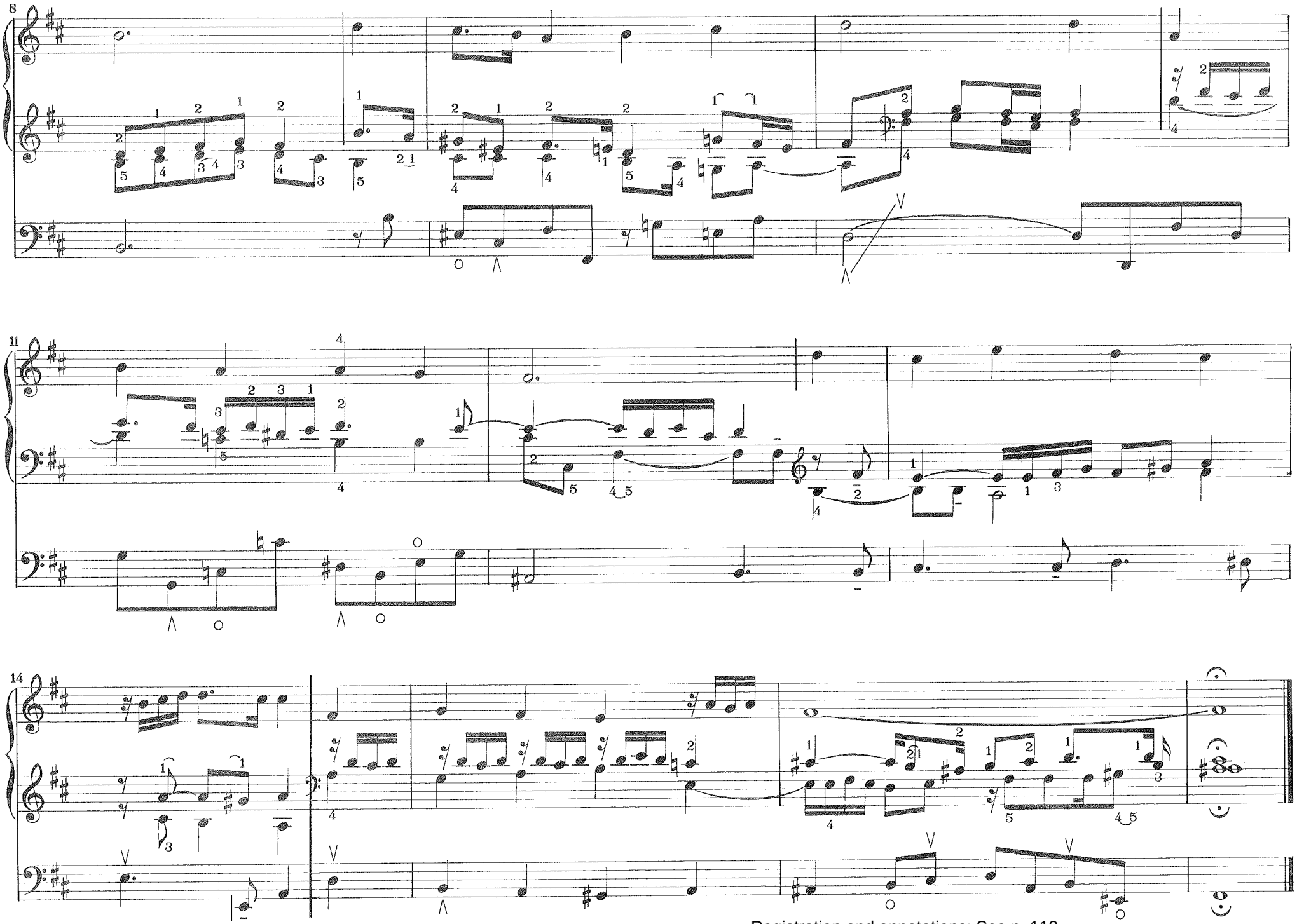
Ardemment j'aspire à une fin heureuse

Herzlich tut mich verlagen - BWV 727
Choral-prélude avec pédale obligée

***
Liturgy of the dead
2' 40"

J. S. Bach
1685 - 1750





Registration and annotations: See p. 118

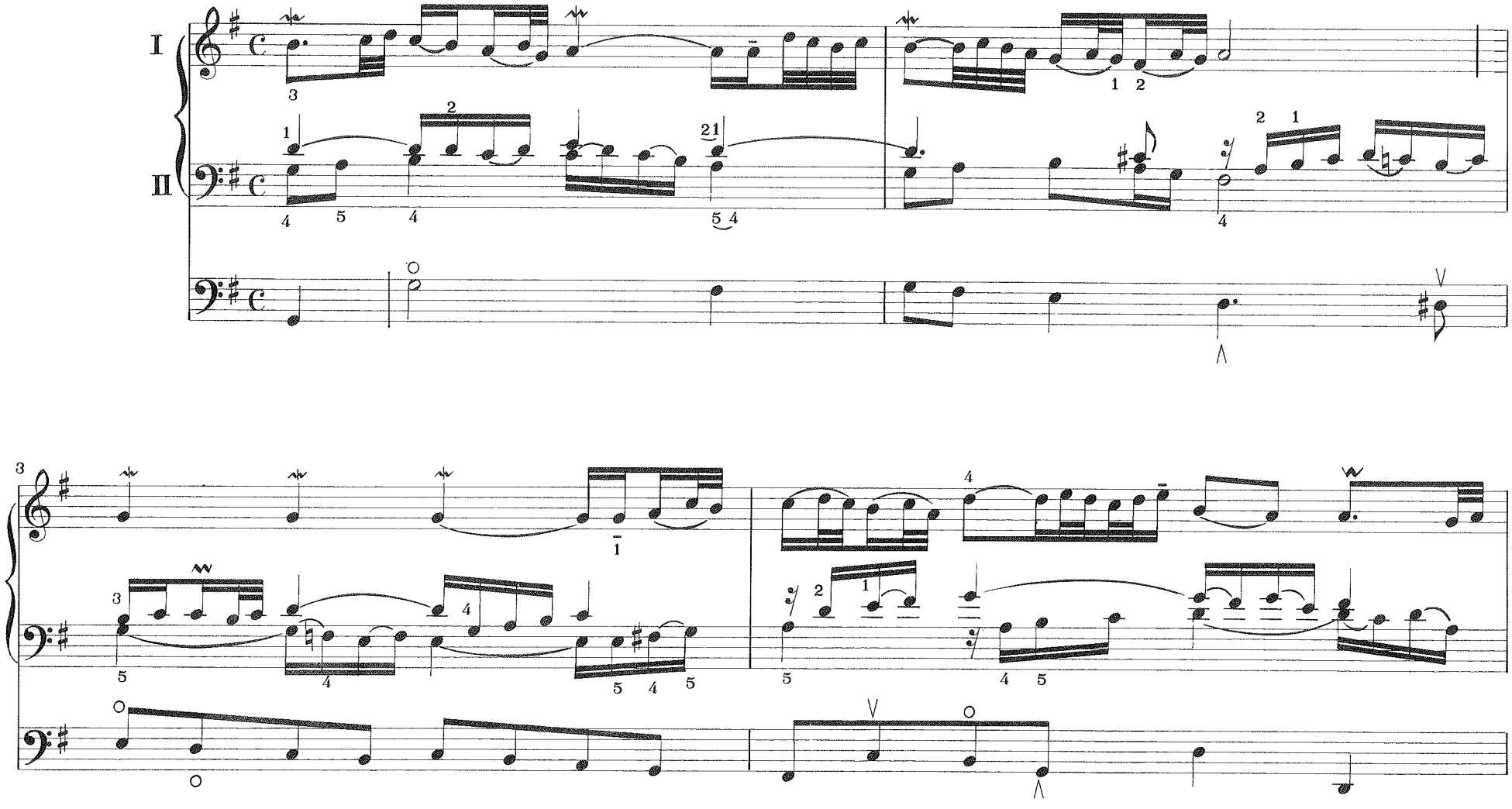
Bien-aimé Jésus, nous sommes ici

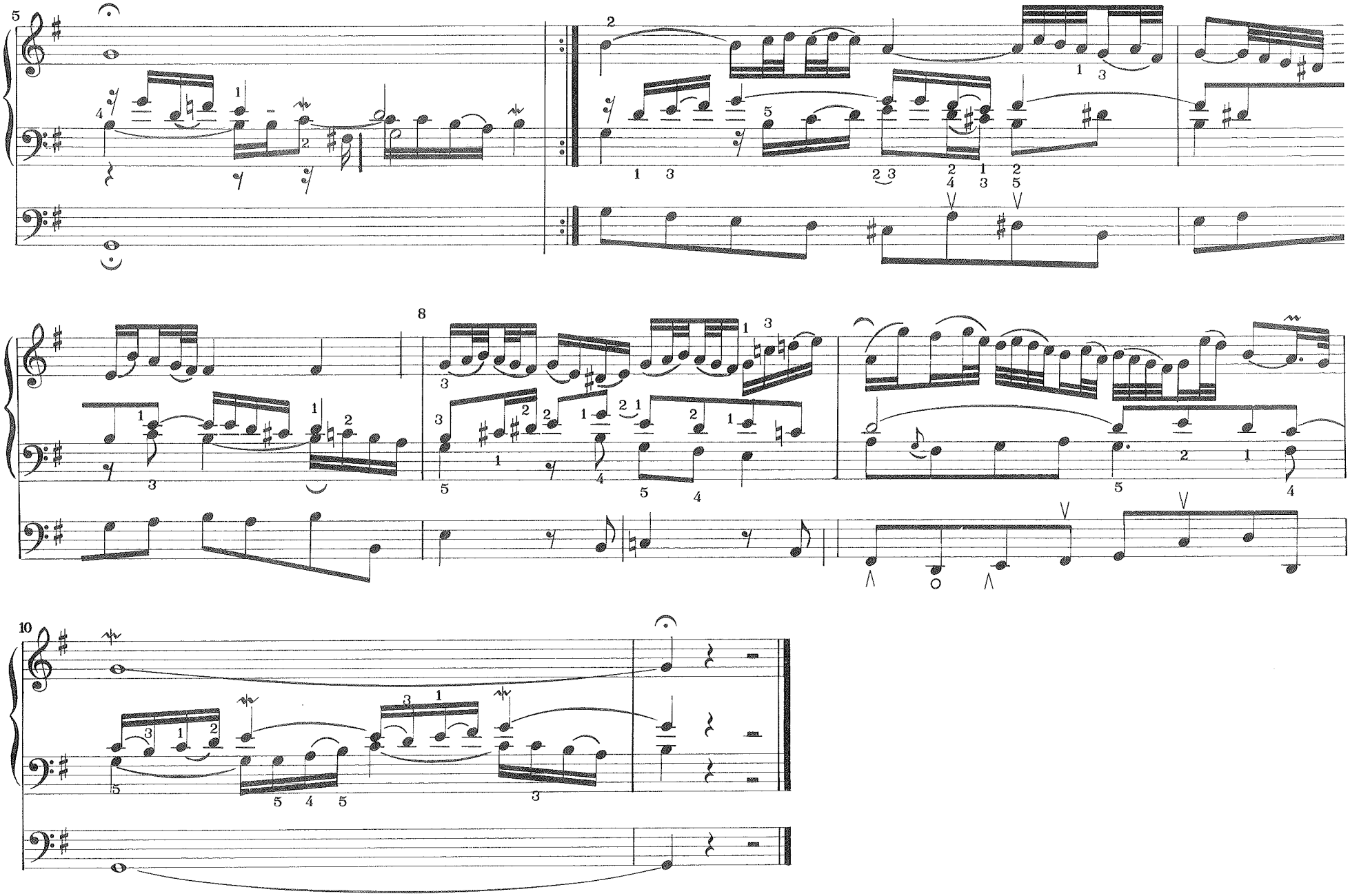
Liebster Jesu, wir sind hier - BWV 731
Choral-prélude avec pédale obligée

***
Liturgy of the dead
2' 13"

J. S. Bach
1685 - 1750

Calm (♩= 63)





Registration
The soprano is to be played on a solo stop with a soft accompaniment

R.H: Cornet or if not available, a reed stop
L.H: Flûte 8' or Flûtes 8' & 4', or Mélodie 8'
PED: Flûtes 16' et 8'

In the 9th measure, the "appoggiatura" tenor G must be played as a sixteenth note (semiquaver) and begin at the same time as the D in the pedal.

Articulations are suggested by the editor.
This piece can be used in many places within the celebration

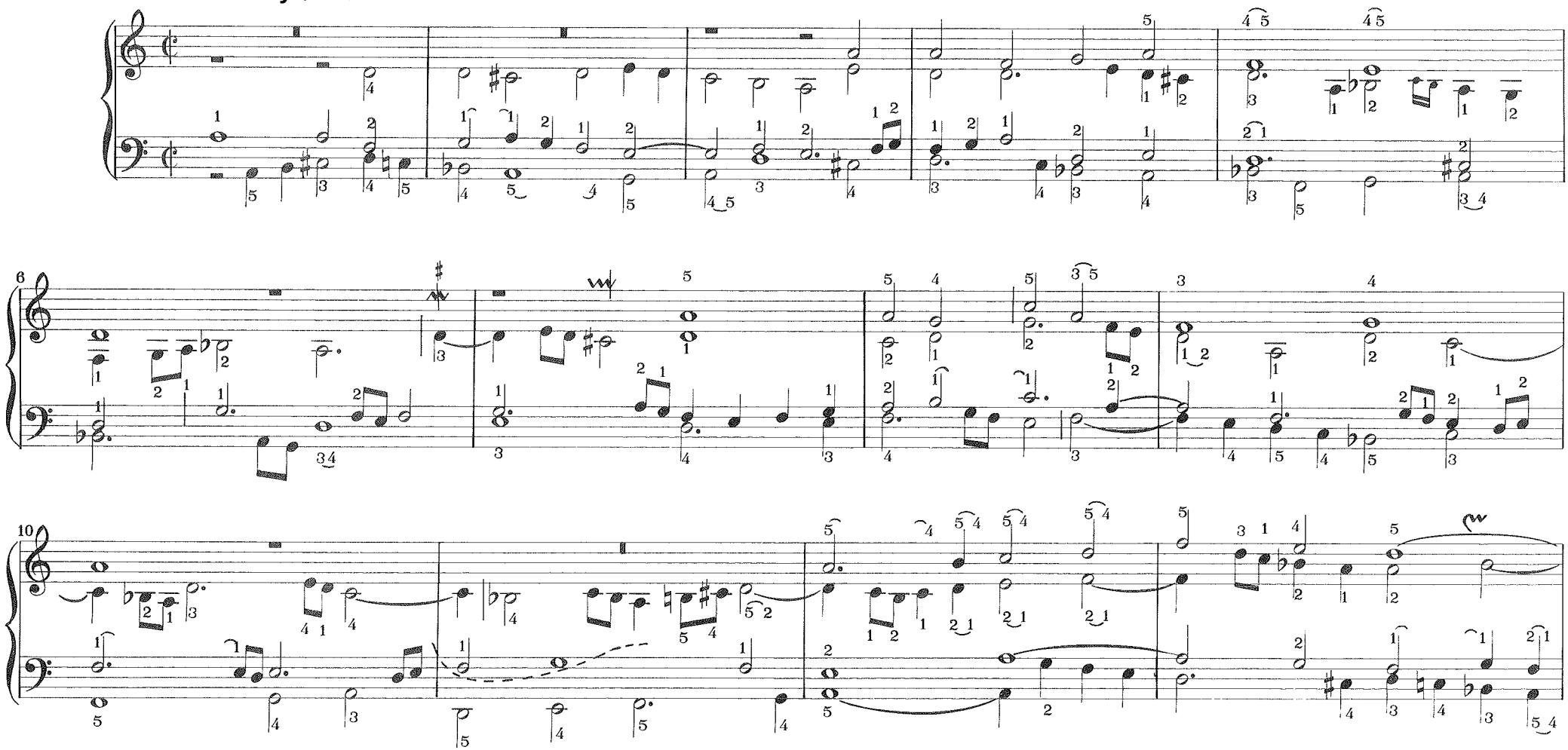
Notre Père au Royaume des Cieux

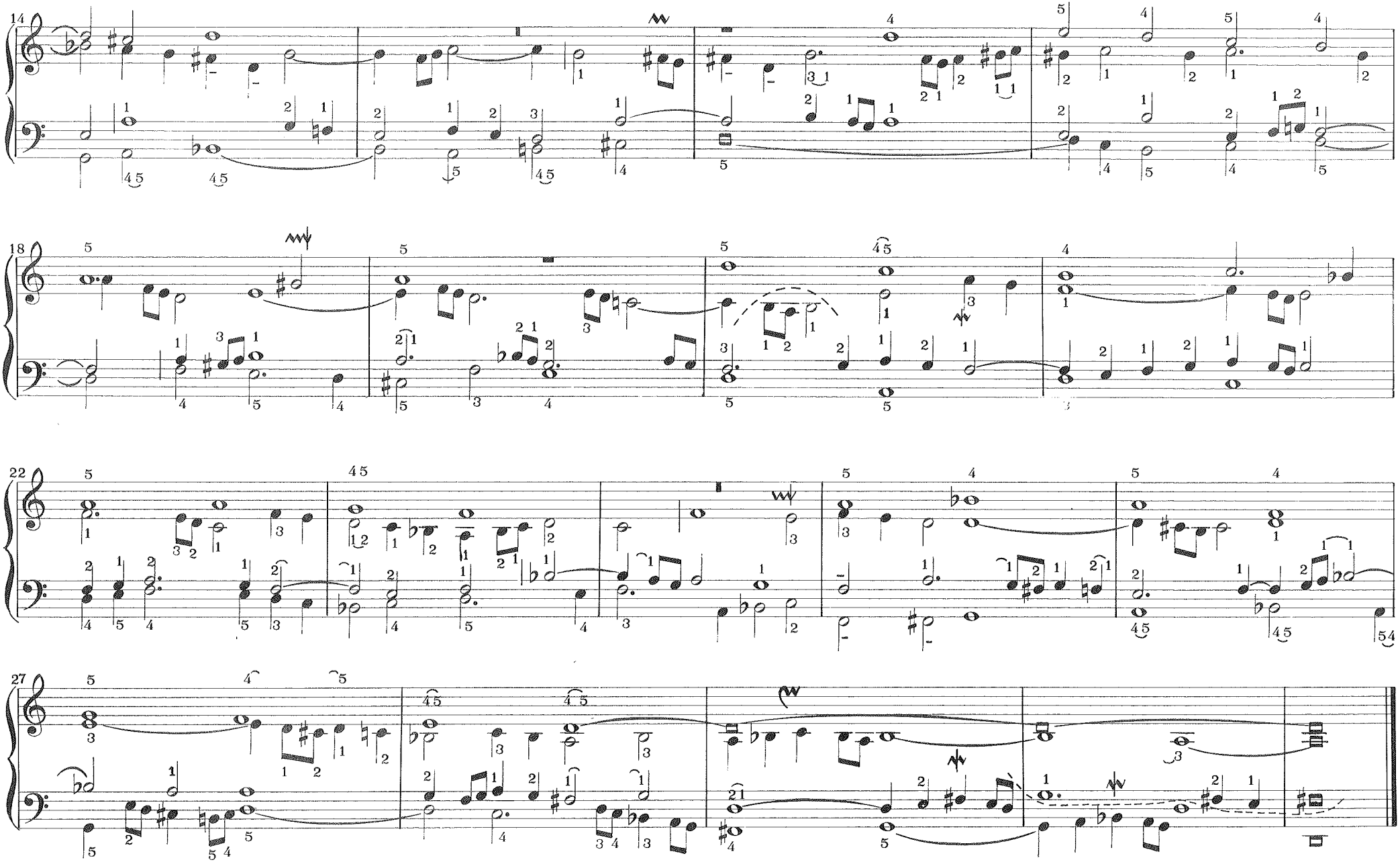
Vater unser im Himmelreich - BWV 737
Choral-prélude pour clavier

***
Liturgy of the dead
2' 20"

J. S. Bach
1685 - 1750

Seriously (♩= 56)





Registration and annotations: See p. 118

Où s'en vont ces gays bergers

Noël en trois couplets pour claviers

***

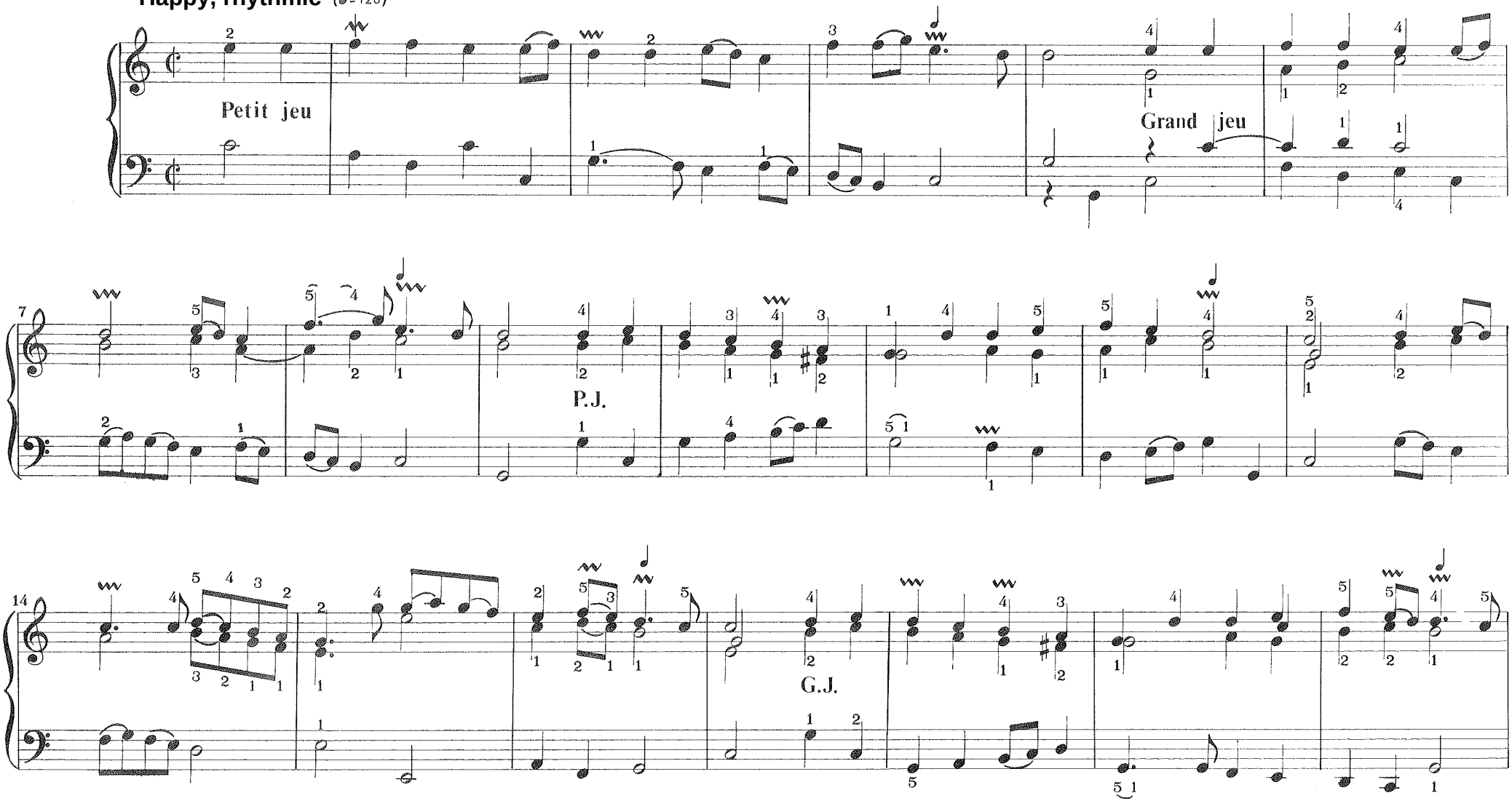
Christmas

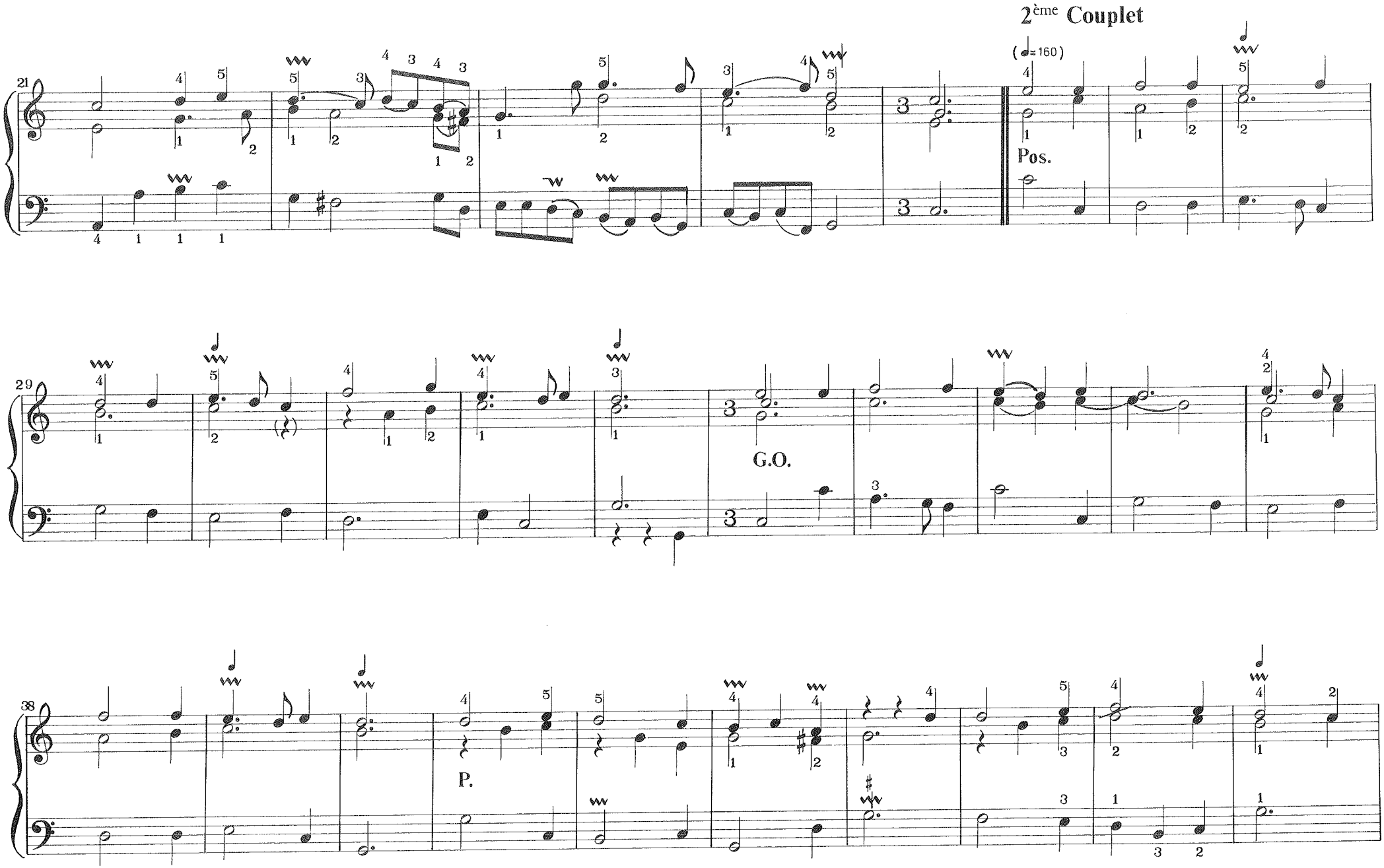
2' 43"

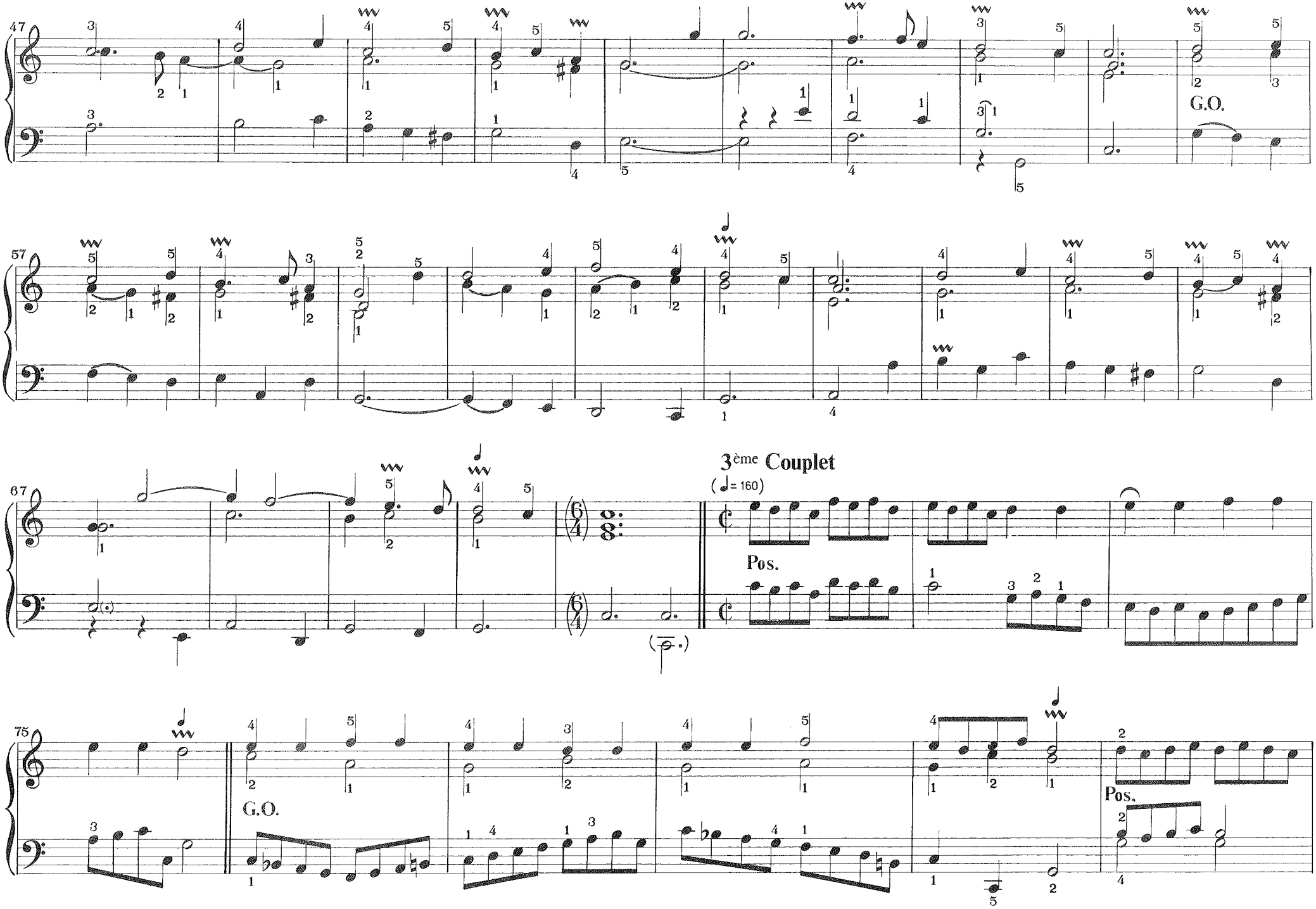
N. Le Bègue

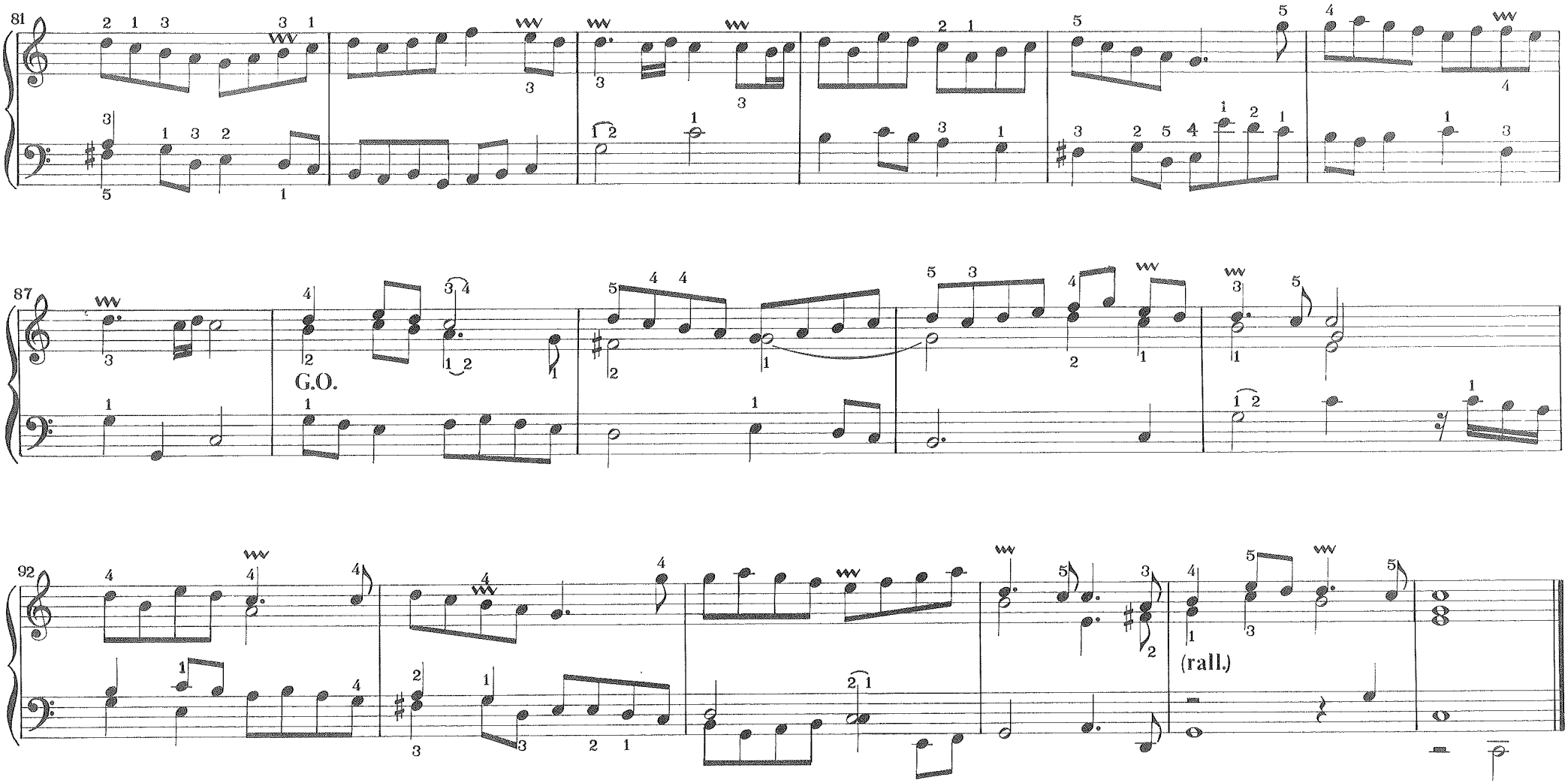
1630 - 1702

Happy, rhythmic (♩= 126)




2ème Couplet
(♩= 160)
Pos.
G.O.
P.


47
G.O.
57
67
3ème Couplet
(♩= 160)
Pos.
75
G.O.
Pos.



Registration

<u>1st and 3rd part</u>

Great: Grand-jeu

Swell or Choir / Pos: Petit-Jeu

<u>Second Part</u>

Great: Flûtes 8-2 or 8-4-2 or 8-4

Swell or Choir / Pos: Flûtes 8-4 with or without tremulant

On a one keyboard organ we can recreate the dialogue by removing one or 2 soft stops for the part intended for the 2nd manual.

In this piece, the quarter, half and half dotted notes (crotchets, minims and dotted minims) are "louré", a barely perceptible lilt in which the first of a pair of notes receives slightly more time than the second, which is slightly detached. As for the eighth notes (quavers) in the first and third parts, the first of two quavers is longer than the second (played like a dotted-eighth note (dotted quaver) and and sixteenth note (semiquaver). Another way to arrive at the right effect is to imagine each crotchet beat divided into three, with two shares going to the first quaver and one share to the second.

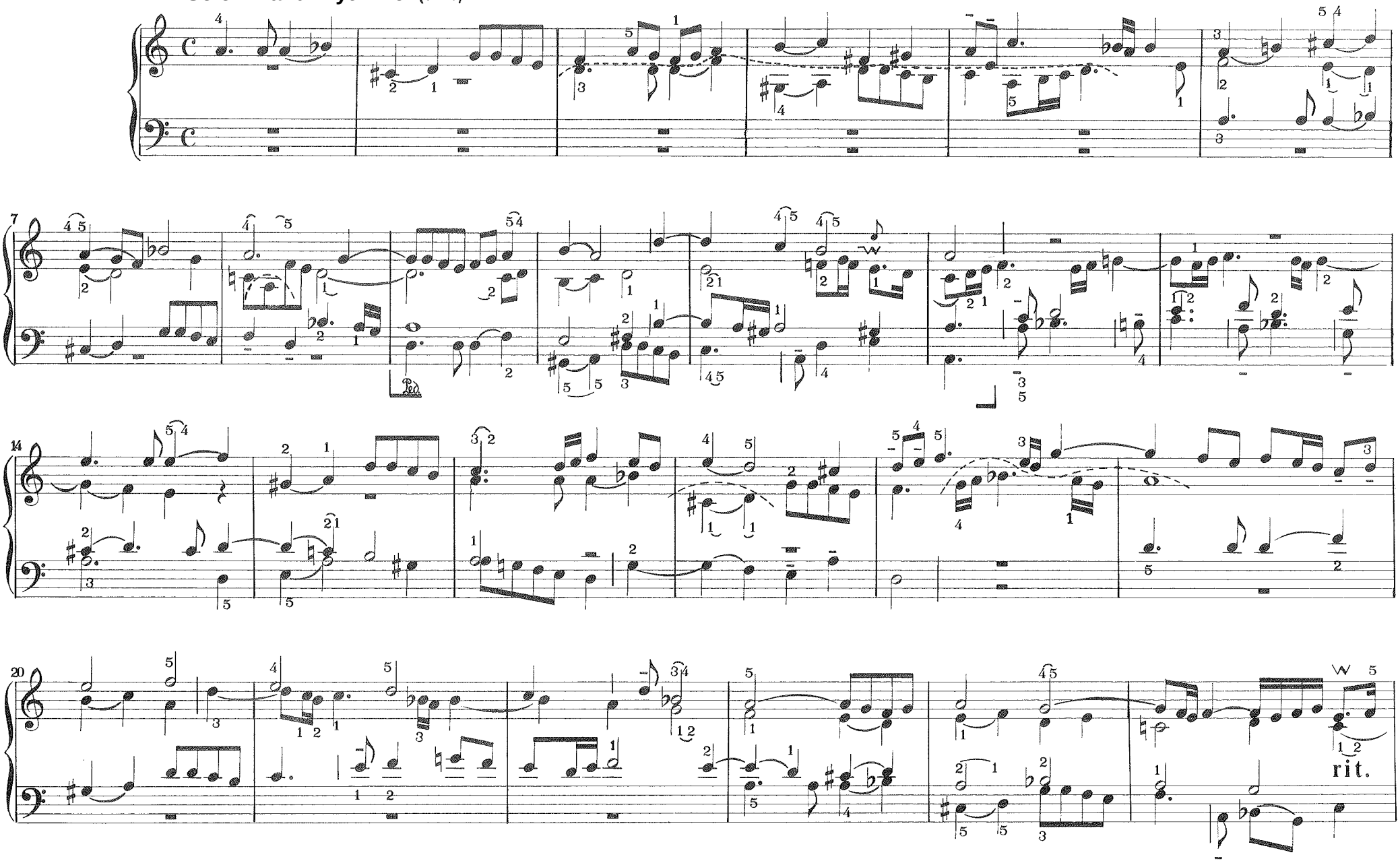
14ème Fugue du premier ton

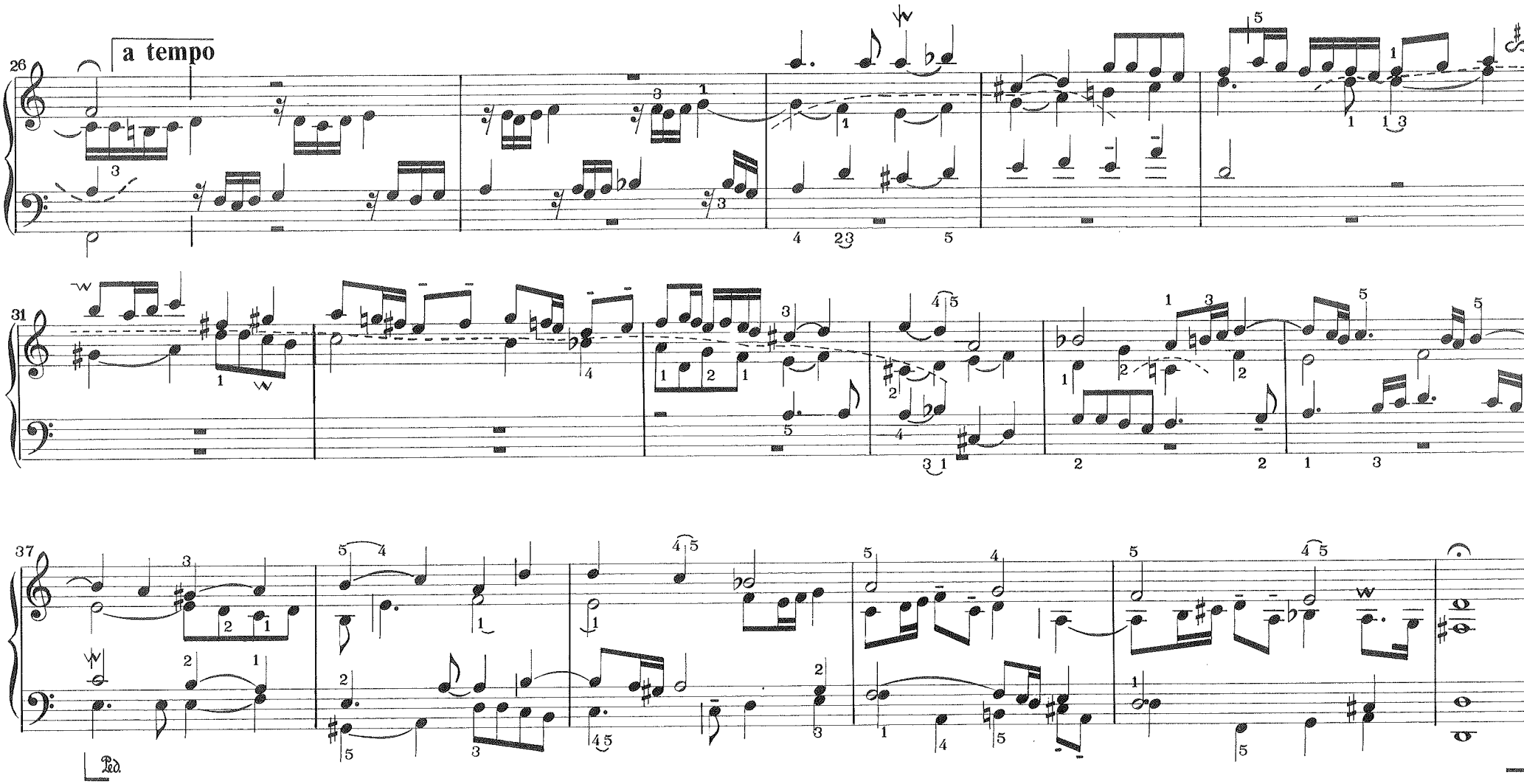
Pour clavier

**
Liturgy of the dead
2' 29"

J. Pachelbel
1653-1706

Solemn and rhythmic (♩= 76)





Registration
Plein jeu with or without reeds.

If you decide to use the pedal where indicated, in addition to the coupler you can add the Basson 16' or Trompette 8'. If you are using the Trompette on the manual, you can add the Bombarde 16' to the pedal division.

Articulations are suggested by the editor

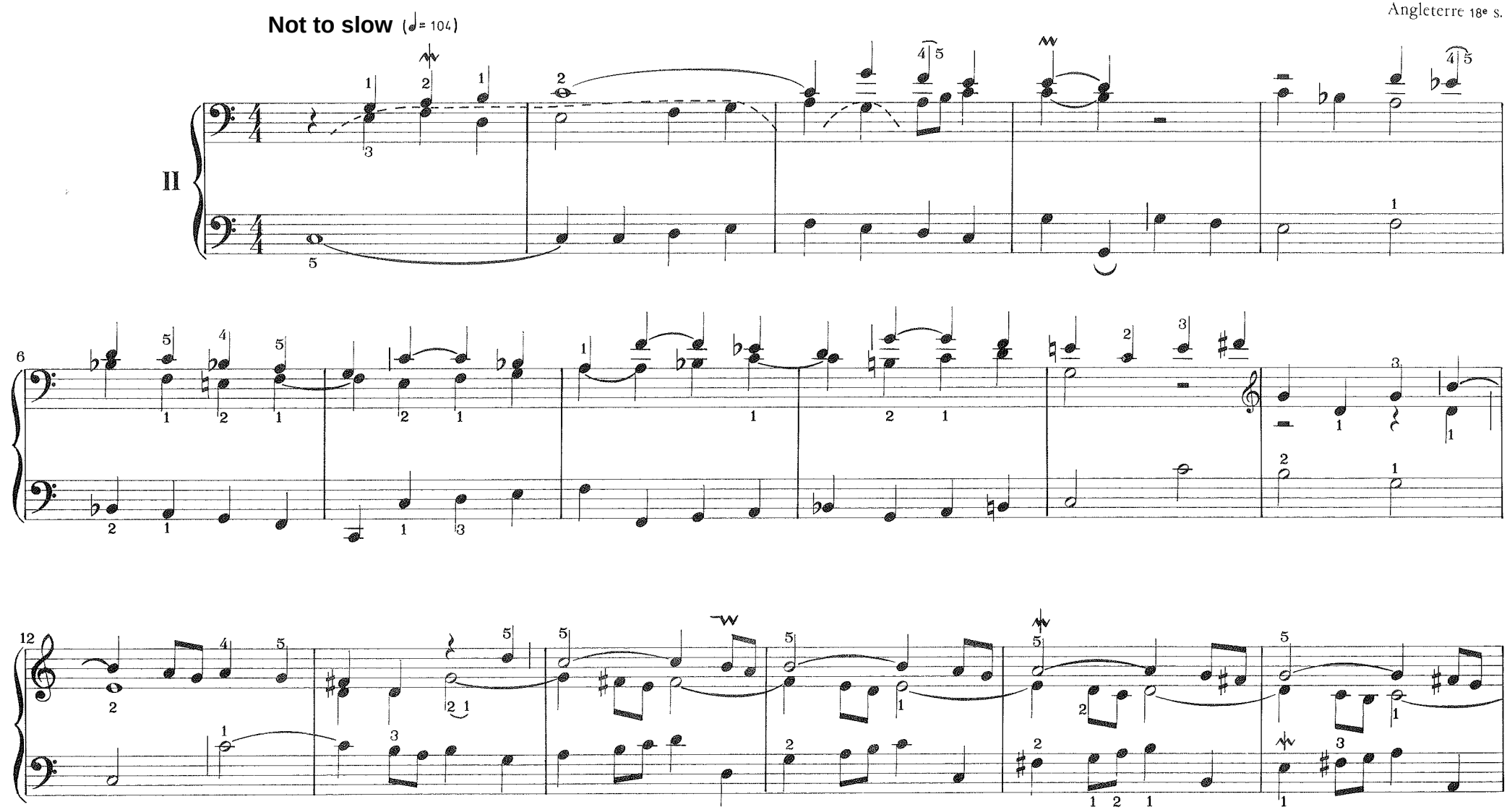
Because of its majesty and seriousness, this fugue can be used to close or open many celebrations.

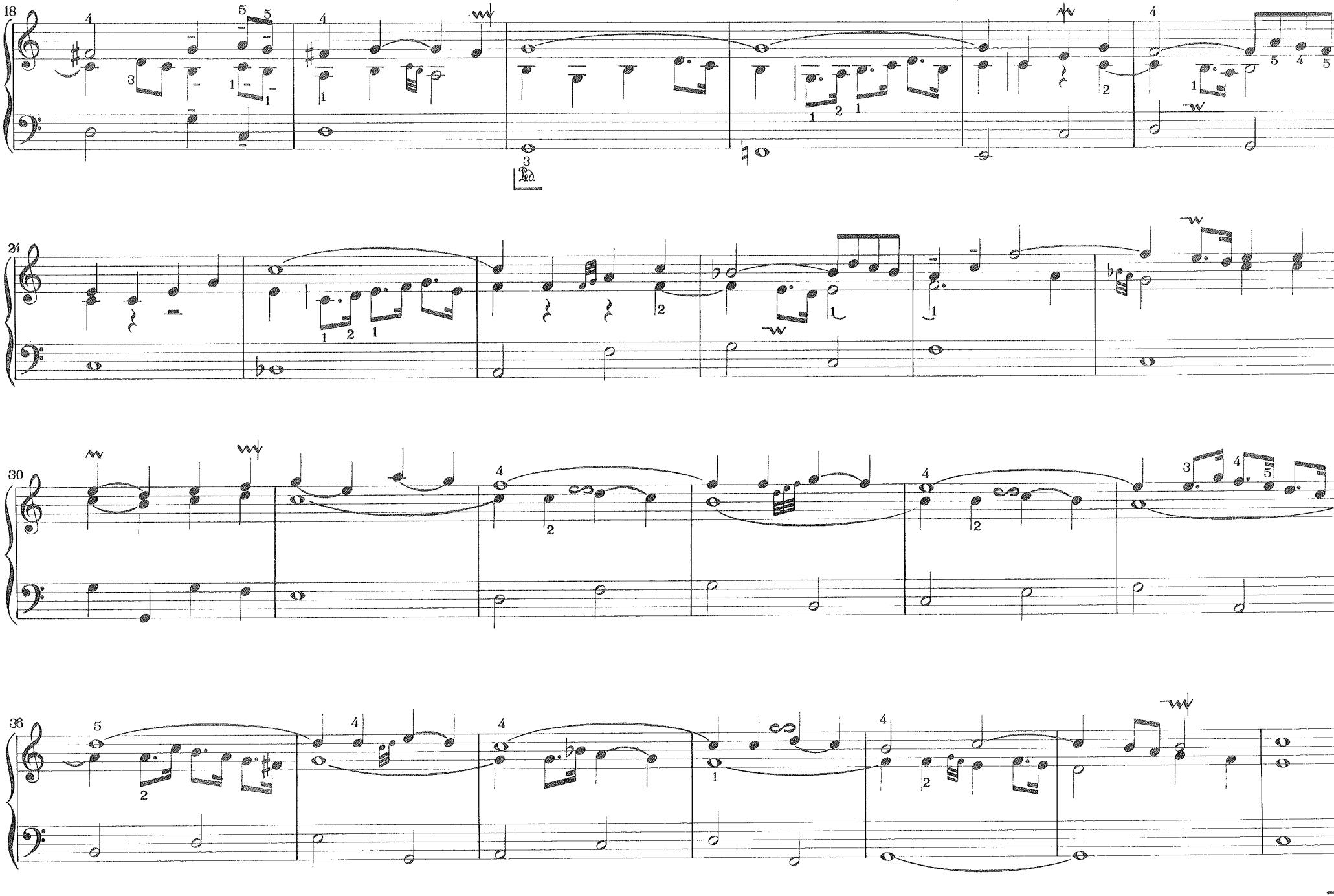
Voluntary pour la trompette, en Do Maj.

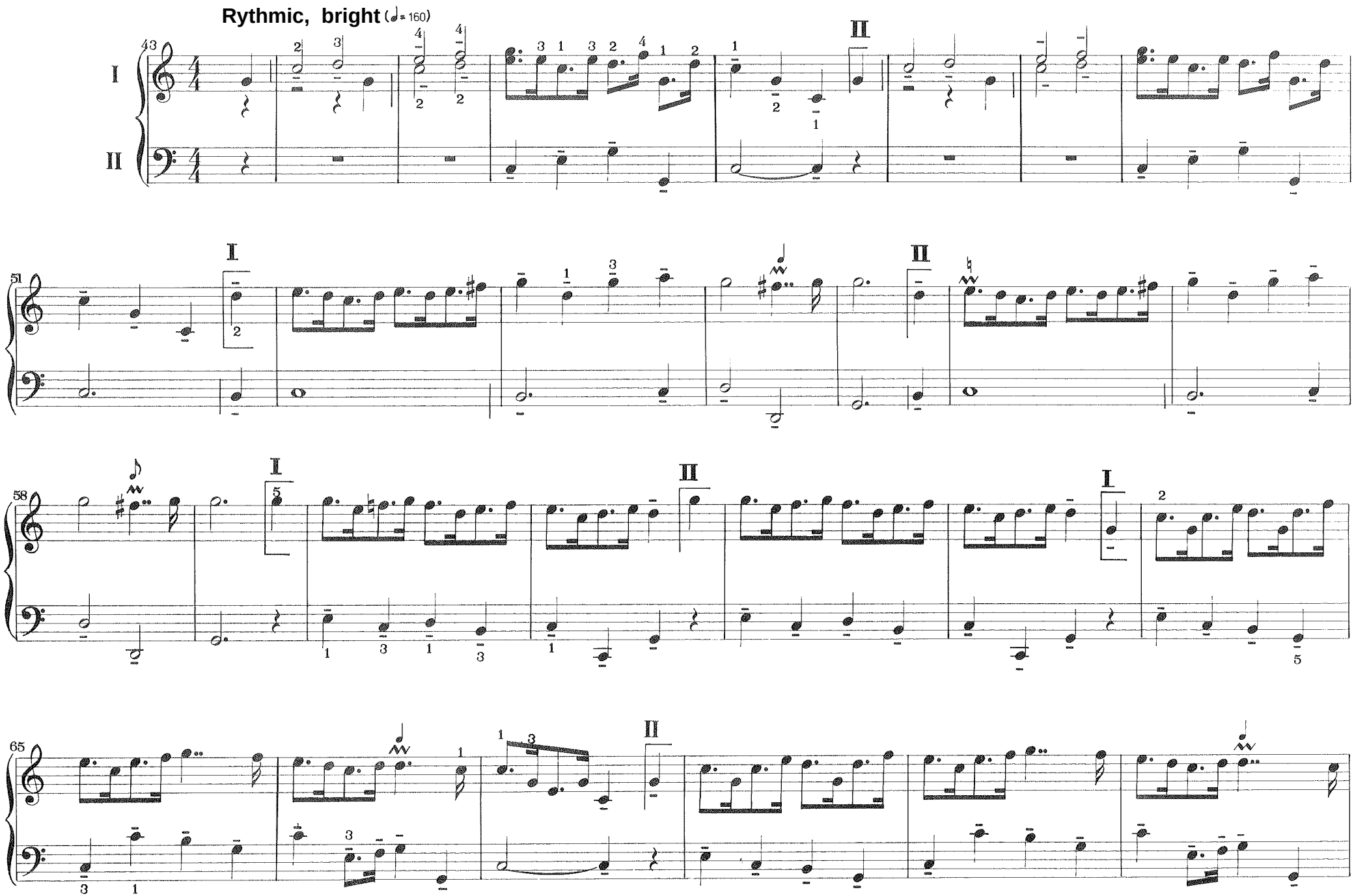
Pour claviers

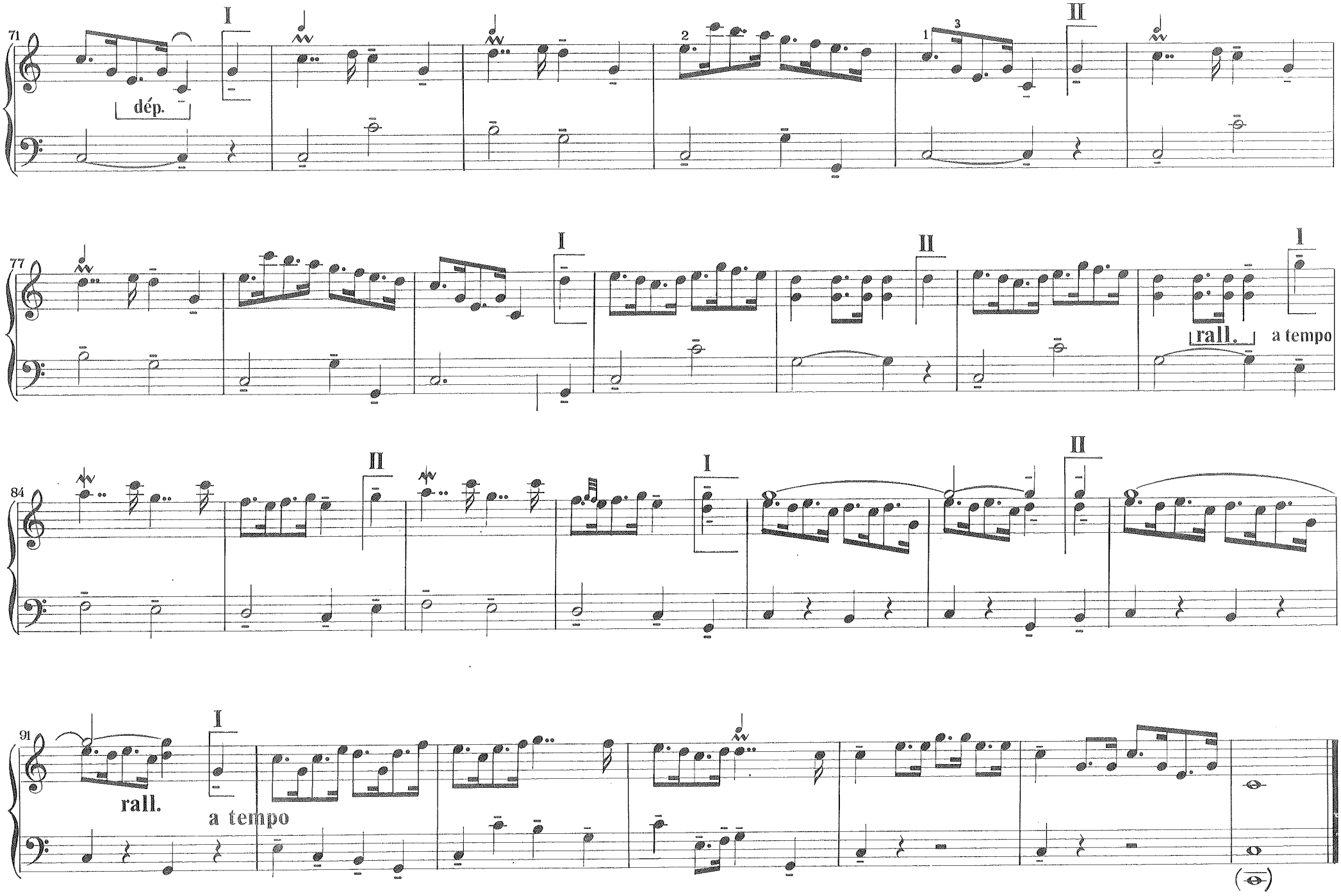
**
Wedding liturgy
1' 35" + 1' 18"

H. Heron
Angleterre 18e s.




18
24
30
36


Rythmic, bright (♩= 160)
43
I
II
51
58
65



Registration and annotations: See p. 118

ARDEMMENT J'ASPIRE À UNE FIN HEUREUSE (Page 102)

Registration

The soprano solo is soft with an even softer accompaniment

a) II: Quintaton 8'
I: Bourdon 8'
Ped: 16'-8'

b) II: Cornet or Hautbois
I: Mélodie 8', Flûtes 8+4
Ped: Soubasse 16' & Flûte 8'

On a one-manual organ, we can play this piece by taking care to play: measure (bar) 8, beat 4, tenor B; measure 11, beat 2 tenor C as sixteenth notes on the so we can hear the bass note join the tenor.

This Choral can be use during a meditative part of the ceremony, during Lent or during the last Sundays of the liturgical year.

NOTRE PÈRE AU ROYAUME DES CIEUX (Page 106)

Registration

a) Plein jeu, with or without reeds
b) Montre 8', Prestant 4'
c) Flûte 8 or Bourdon 8' with Prestant 4' and Doublette 2'

To be able to play the required LEGATO, you must follow the fingering carefully. If you wish to play the bass part with the pedal for some measures (11,25,26,27), use the coupler.

This choral is about trust can be played in many situations, not only as an Entrance or Exit piece, but also in the middle of the celebration, especially during Advent and Lent.

VOLUNTARY POUR TROMPETTE (Page 114)

Registration

I: Trompette & Prestant 4' or Flûte 4'. If no trompette is available, Hautbois or Clarinette with Flûte 4' Nasard 2 2/3' and Tierce 1 3/5'

II: Flûtes 8-4-2 or Bourdon 8' & Prestant 4'
Ped: Bourdon or Soubasse 16'

The first part can also be played on the Plein-Jeu.

The ornaments in this piece are suggested by the editor, as are some dotted and double dotted notes

This piece can use within joyful celebrations. Each part can be played separately; the first part can be used within the celebration while the last part can be use as an Exit piece.

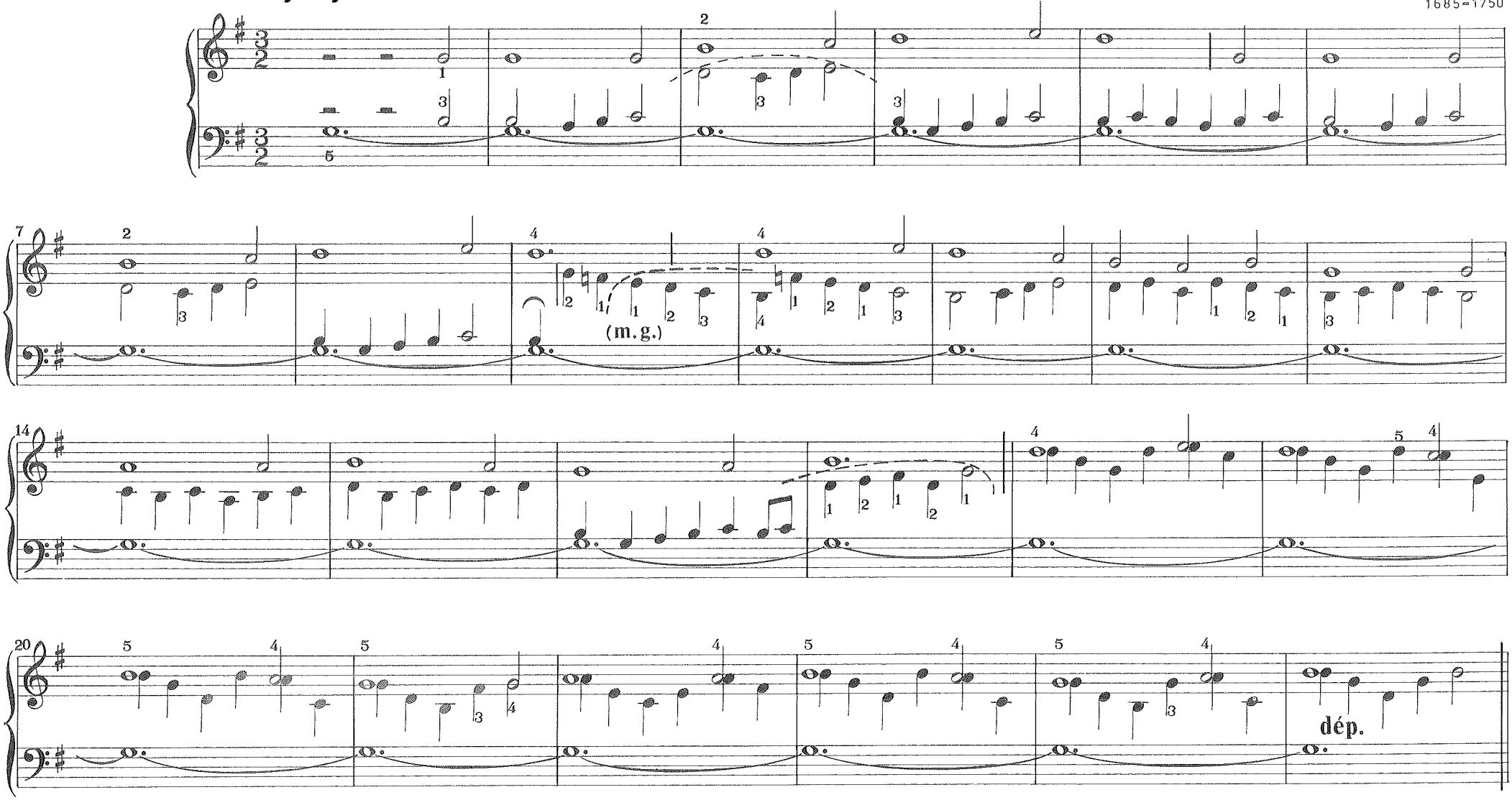
In dulci Jubilo

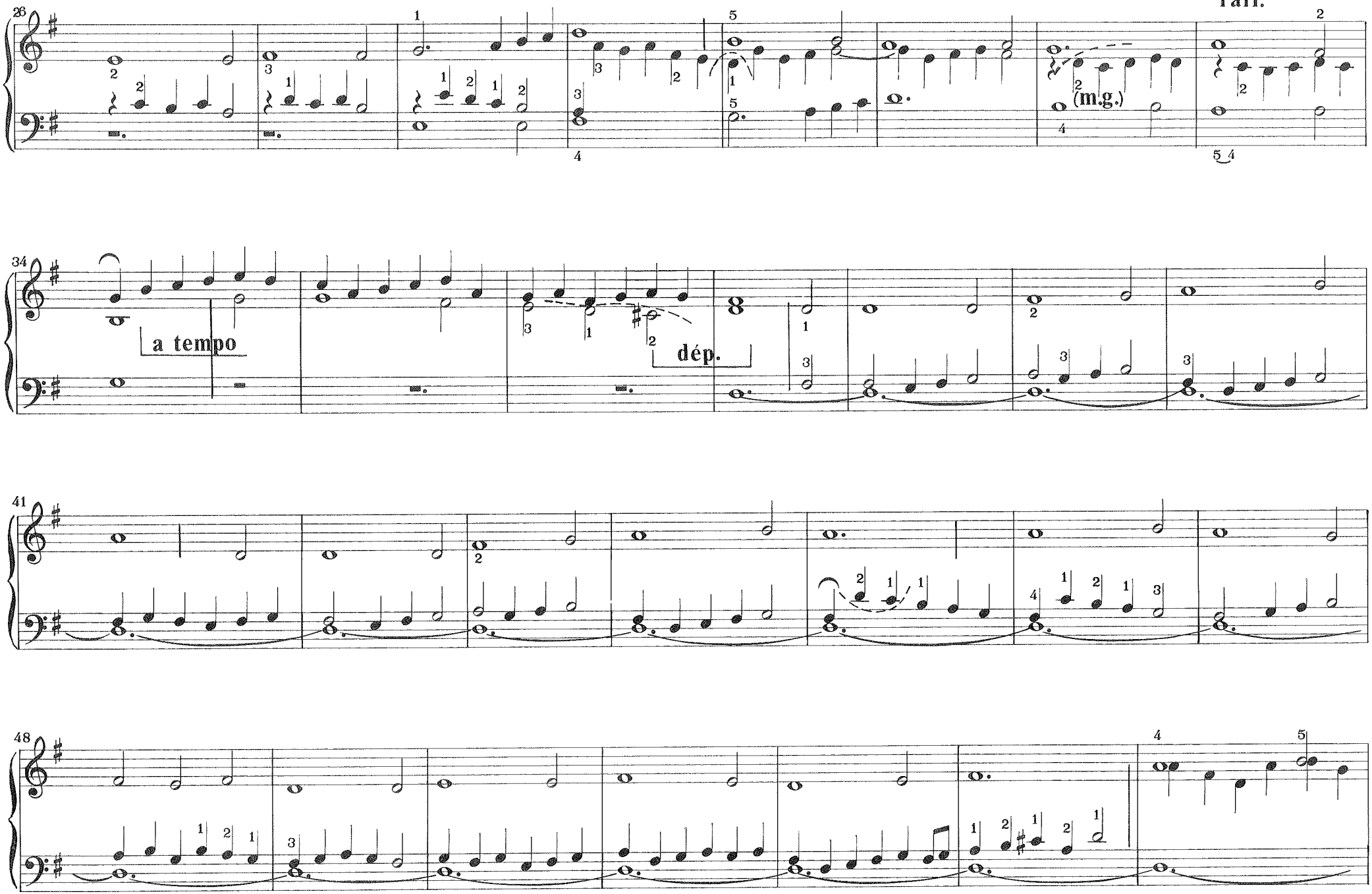
Choral-prélude pour clavier - BWV 751

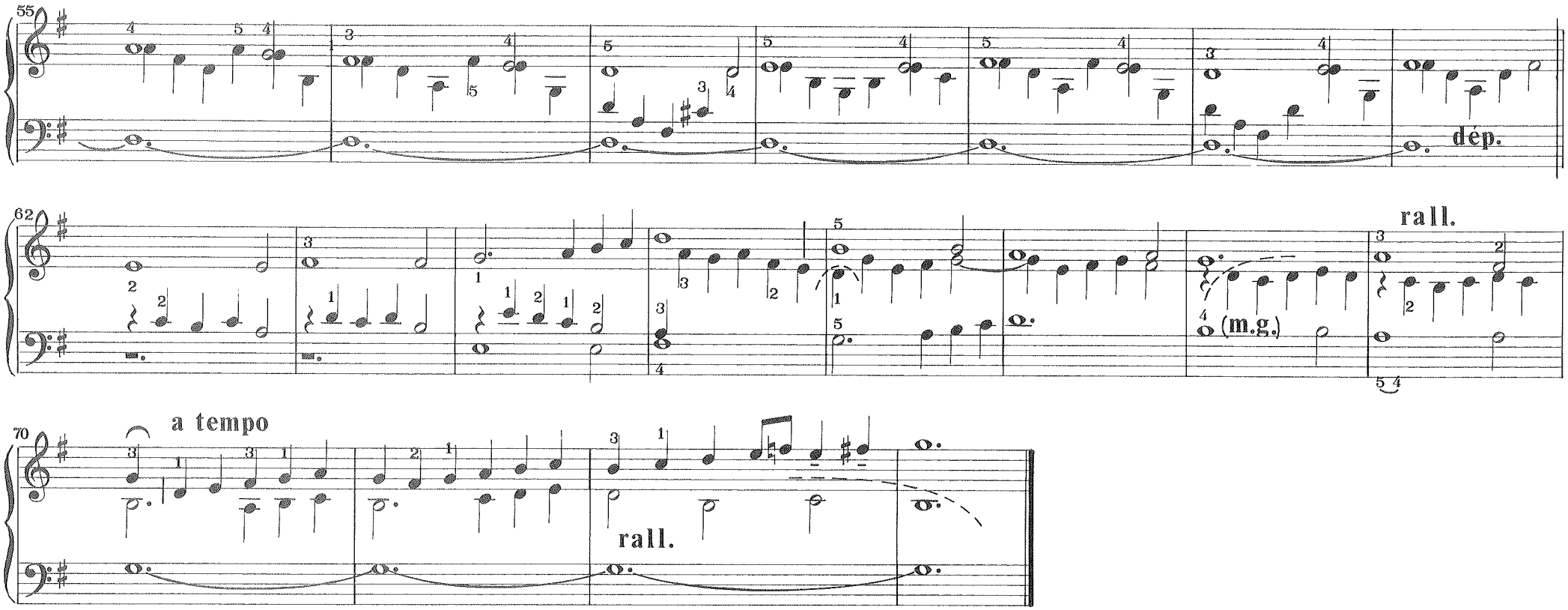
**
Christmas
1' 57"

Joyfully (♩=132)

J. S. Bach
1685-1750




26
rall.
(m.g.)
34
a tempo
dép.
41
48



Registrations

a) For organ with one keyboard and no pedalboard:
Bourdon 8' & Flûte 4' or
Flûte 4' only or
Bourdon 8' & Flûte 2' & Doublette 2'

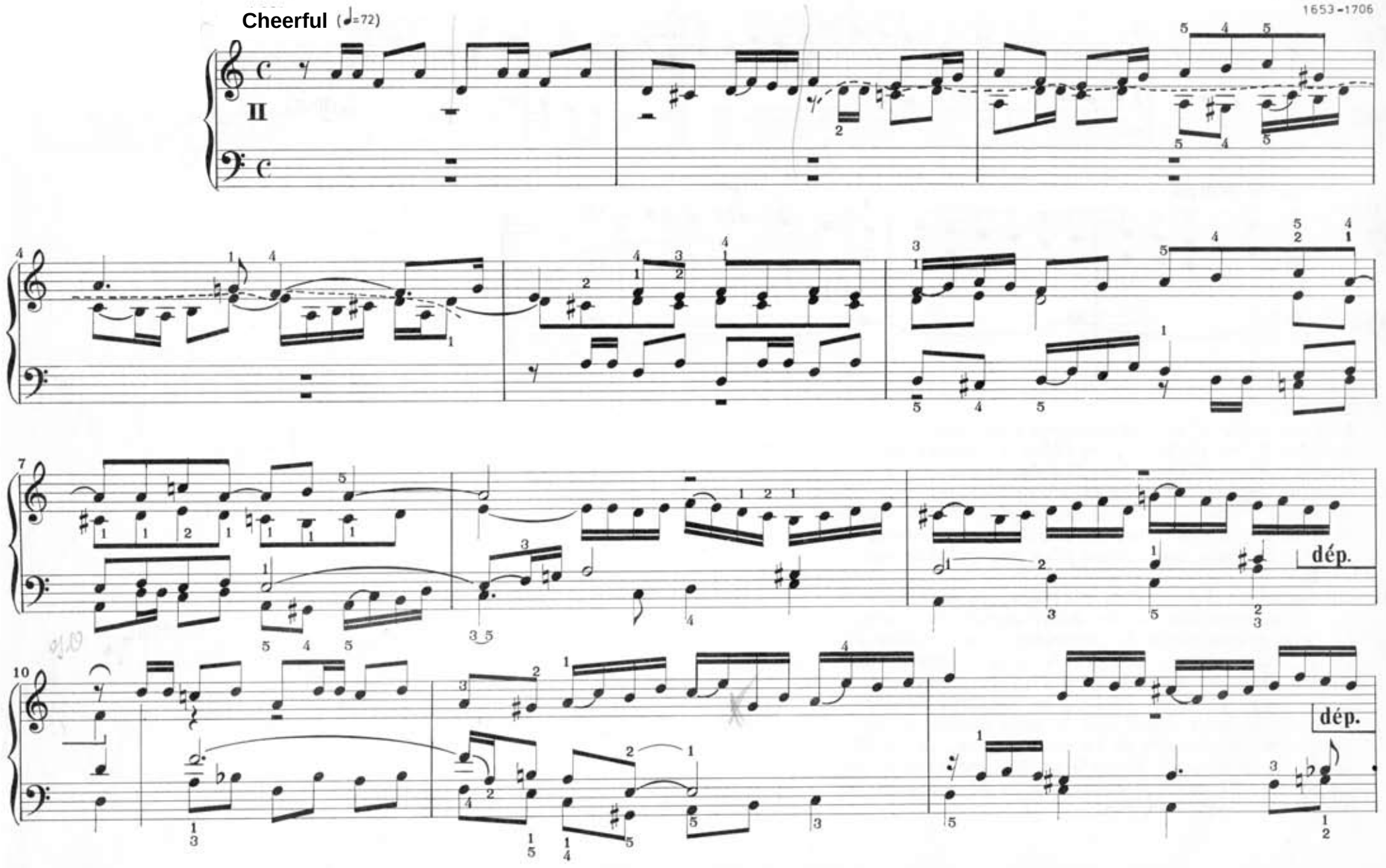
b) For organ with one keyboard and pedalboard
Select one of the registrations proposed in a), and play the lowest part on the pedals (coupled to the manual).

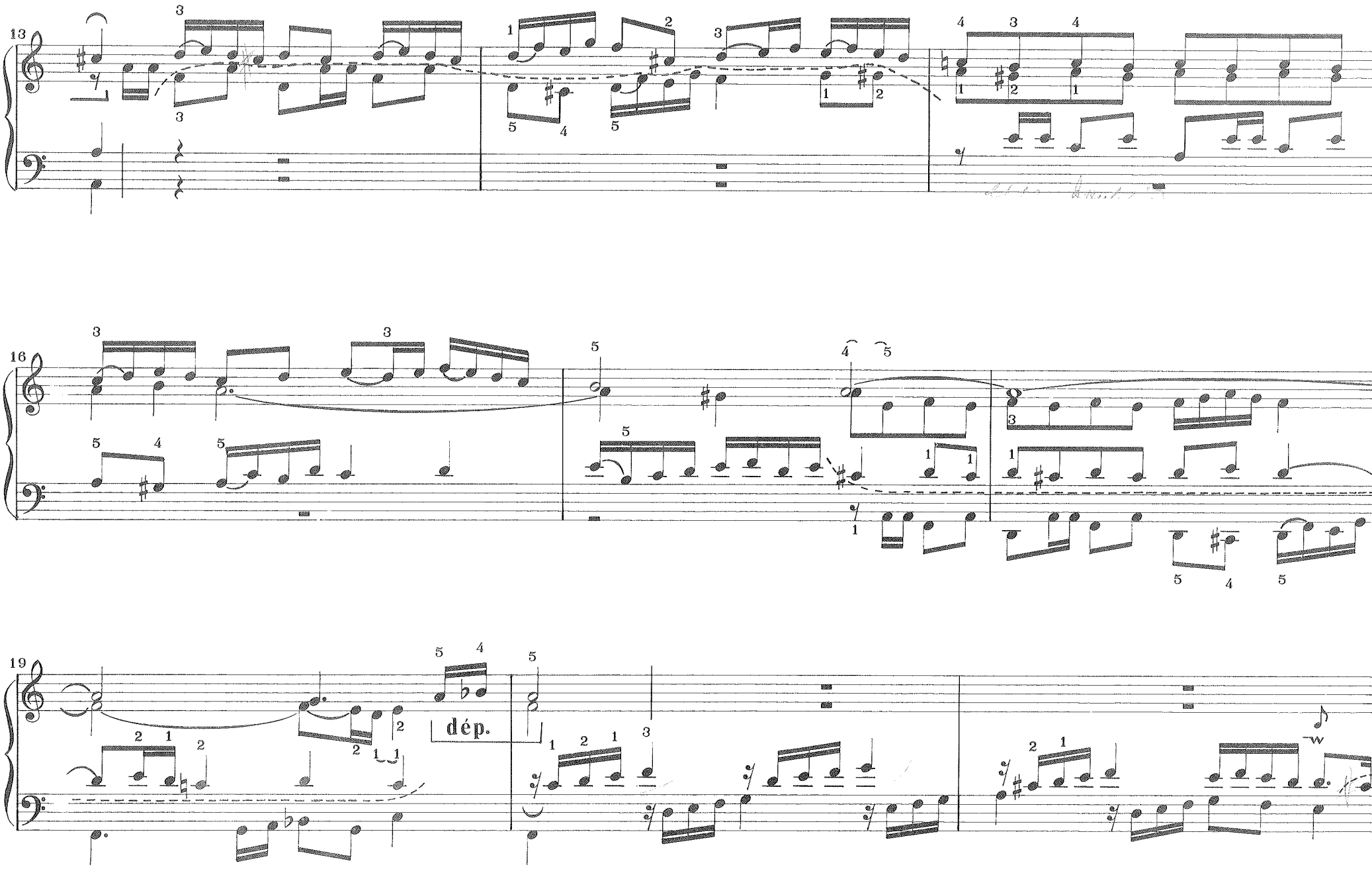
c) On a multi-manual organ, solo the soprano on a Cornet or reed stop. The left hand plays the counterpoint on Flûtes 8 & 4 or 8 & 2. During the Canon (measures 26-34 and 62-70), add a stop to the pedal. The right hand should play on the same manual as the left hand from the second quarter note (crotchet) measure (bar) 34 to the first note of measure 37 inclusive, and also from the second quarter note of measure 70 to the end.

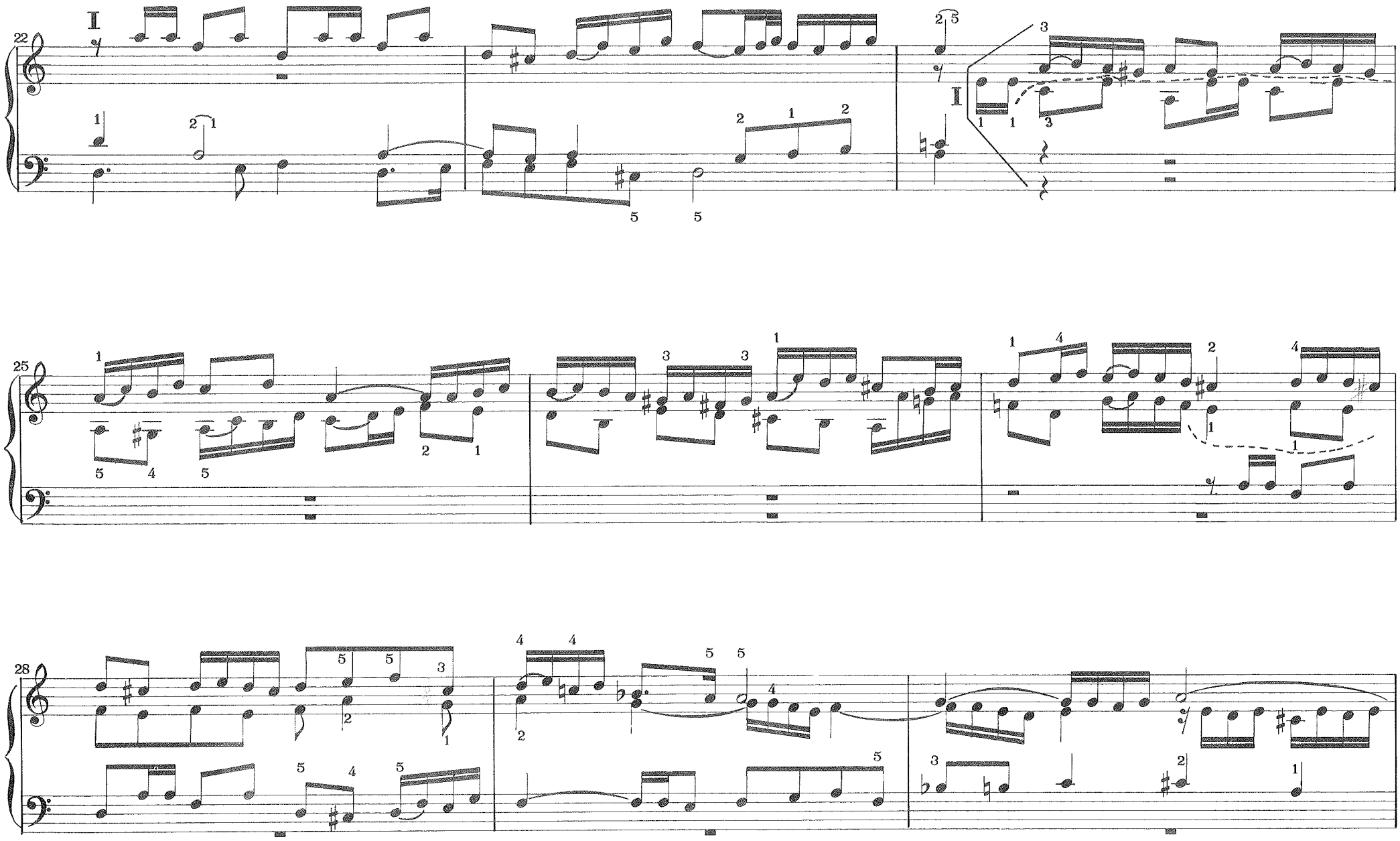
9ième Fugue du premier ton

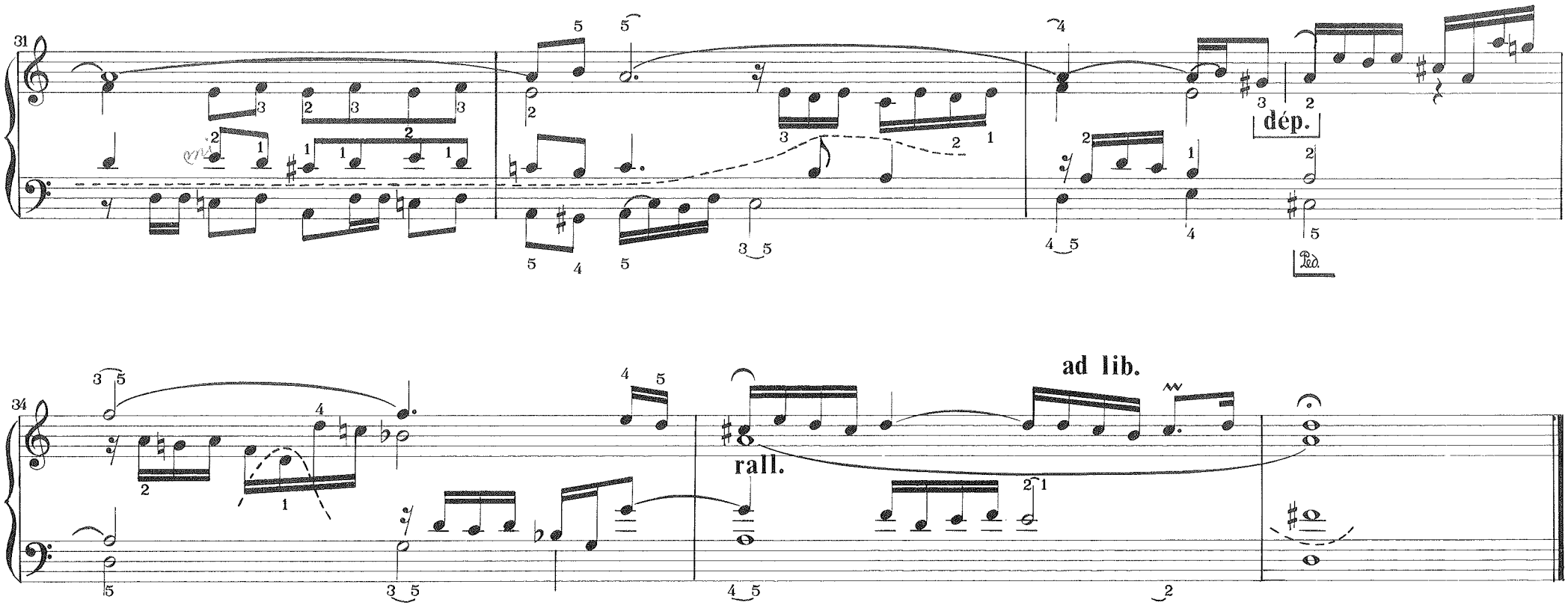
***
Festive
2' 11"

J. Pachelbel
1653-1706




13
16
19
dép.


22
25
28



Registrations

On 2 manuals
II: Flûte 4' only
I: Bourdon 8' & Flûte 2 or Doublette 2'
Ped: Soubasse 16' or Bourdon 16' & 8'

On 1 manual
Bourdon 8 & Flûte 4' or
Bourdon 8', Flûte 4' & Doublette 2' or
Bourdon 8' and Doublette 2' or
incomplete and light Plein-Jeu

This piece must be played lightly and NON LEGATO, but should not produce a jumpy effect.

Can be use for many purposes during the celebration.

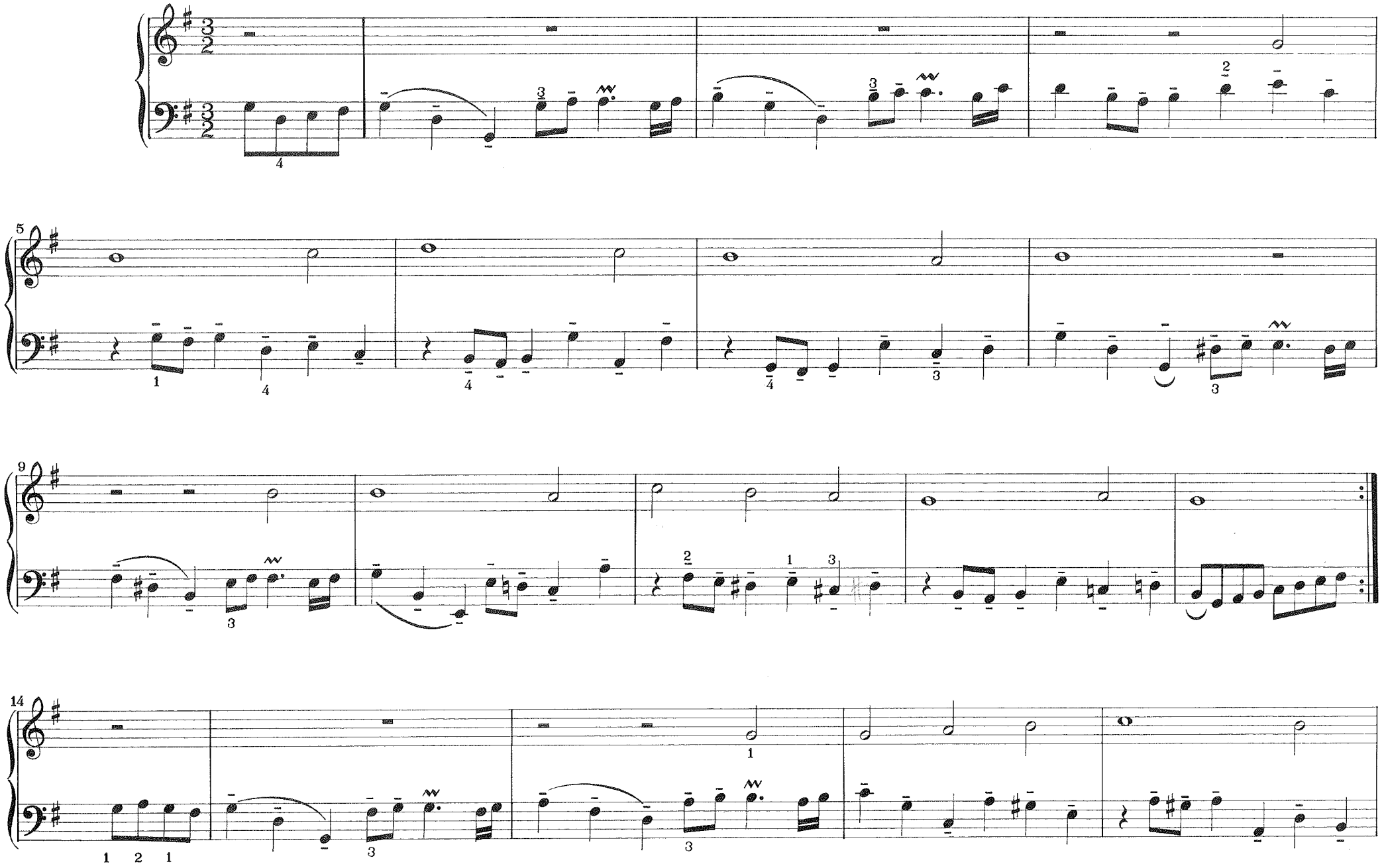
Gloire à Dieu seul, au plus haut des cieux

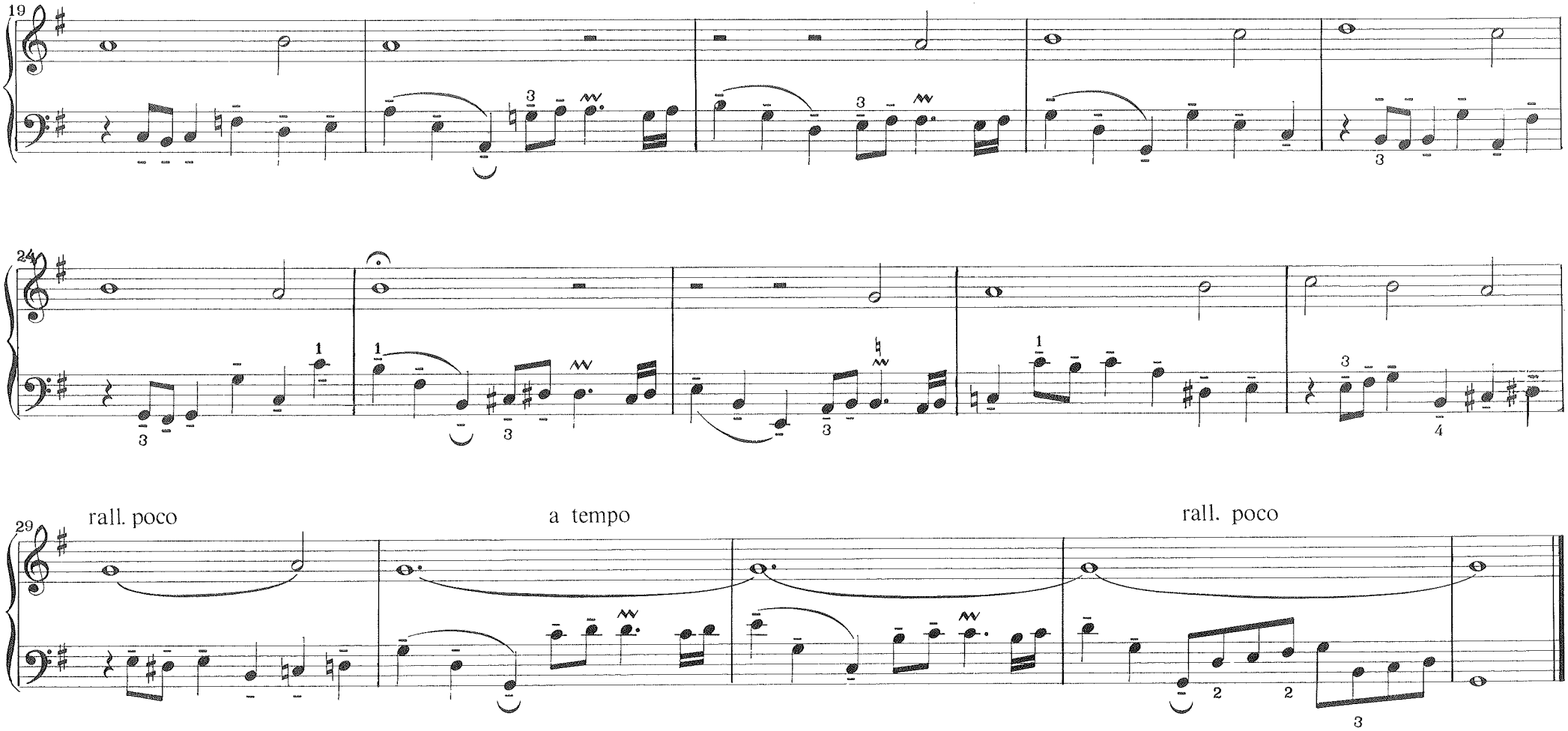
Allein Gott in der Höh sei Ehr
Choral-prélude pour clavier

*
Festive
1' 37"

G. P. Telemann
1681 –1767

Cheerful (♩= 84)





Registration

<u>On 2 manuals</u>

RH: Cornet or reed stop

LH: Bourdon 8 & Flûte 2 or
Stop Flûte 16'8'4' or
Flûte à Cheminée 8' & Prestant 4'

<u>On 1 manual</u>

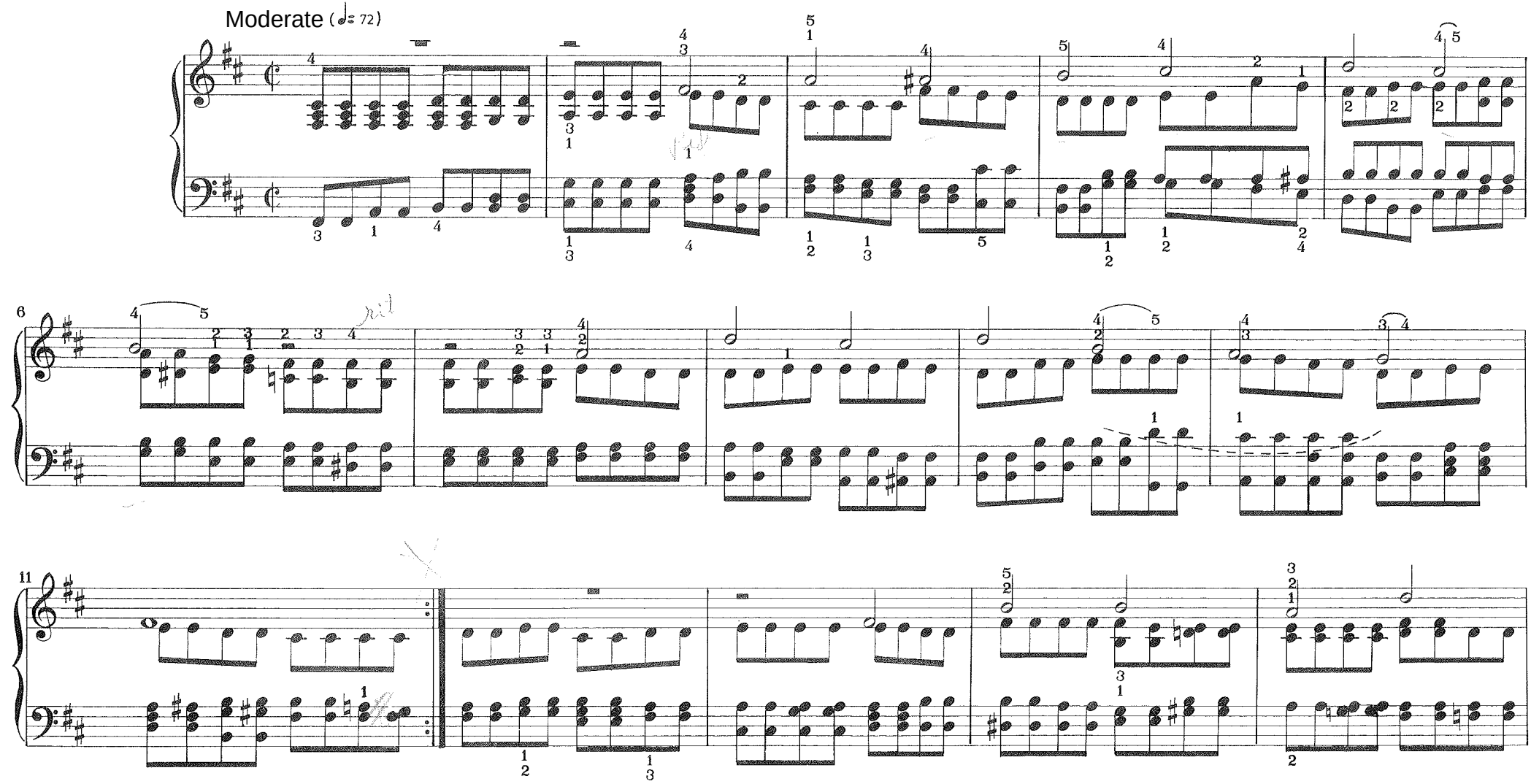
Different combinations of flutes or incomplete Plein-Jeu

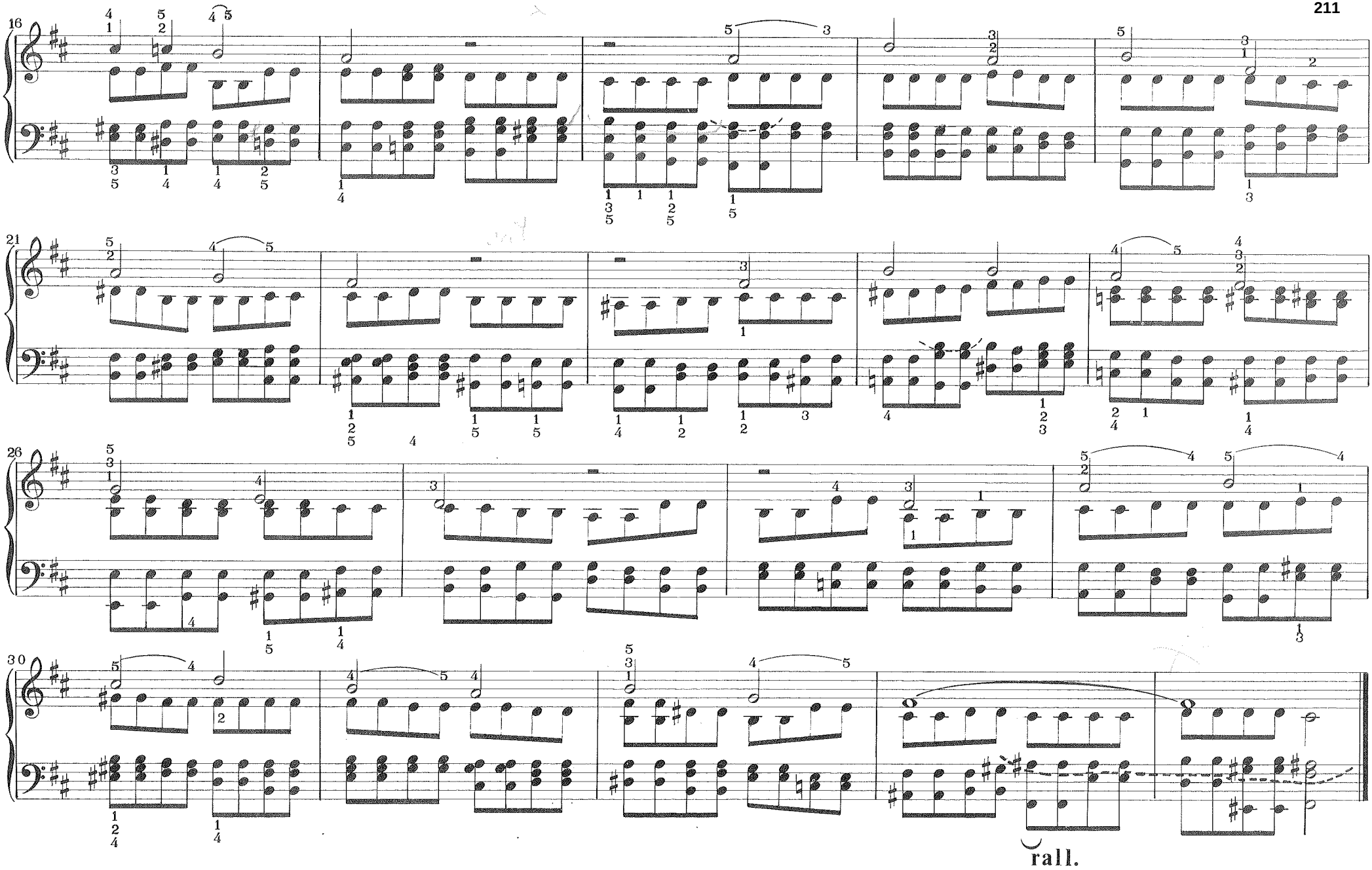
Aie pitié de moi, ô Seigneur Jésus

Erbam dich mein, o Herre Gott - BWV 721
Choral-prélude pour clavier

**
Liturgy of the dead
2' 38"

J. S. Bach
1685-1750





Registration
- Fonds

You can also solo the soprano using a choral flute 4' on the pedals.

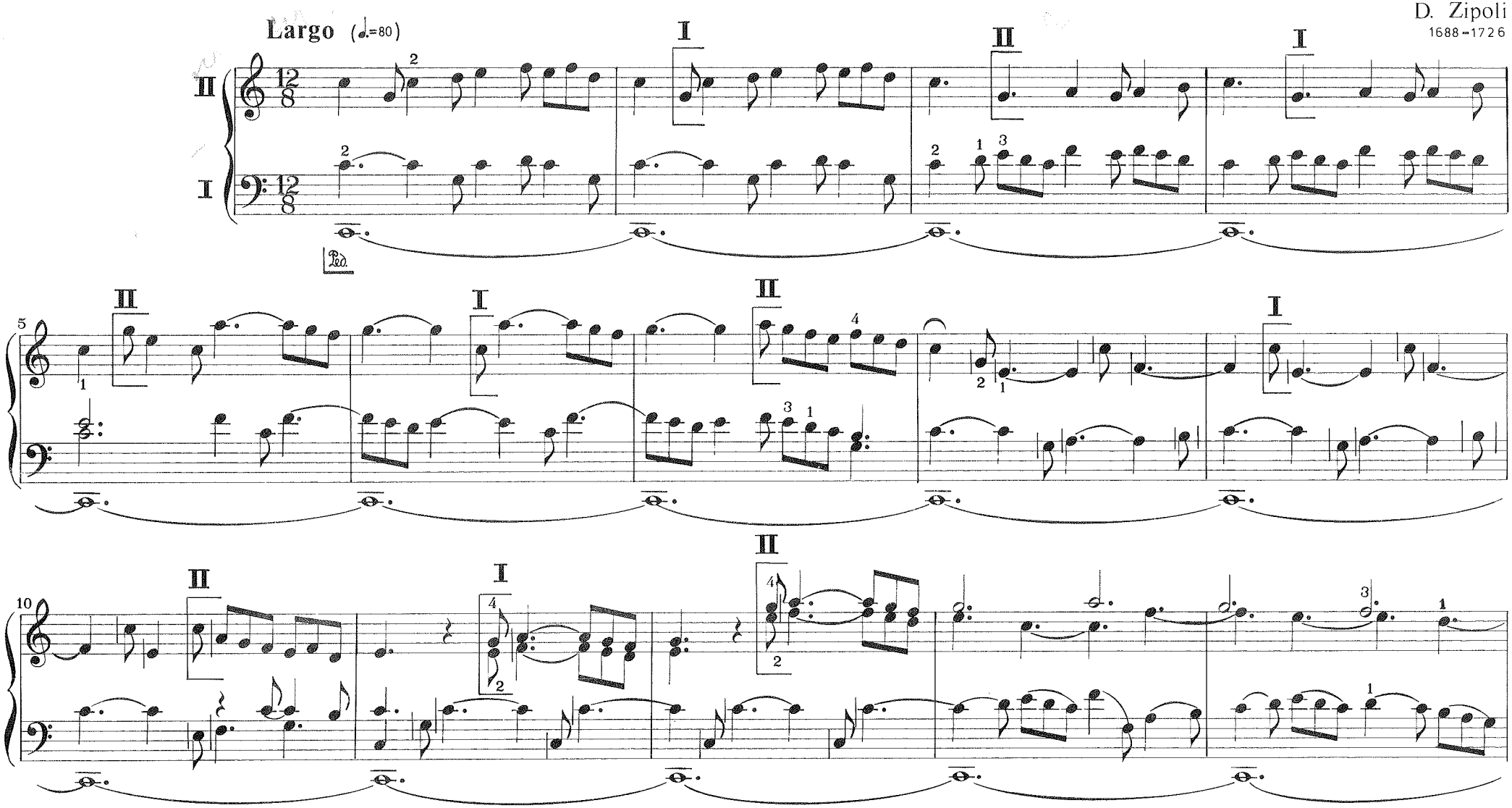
This Choral is an intense song about hope. The musical writing in the accompaniment, mimicking strings, requires a very precise NON LEGATO with the solo perfectly legato.

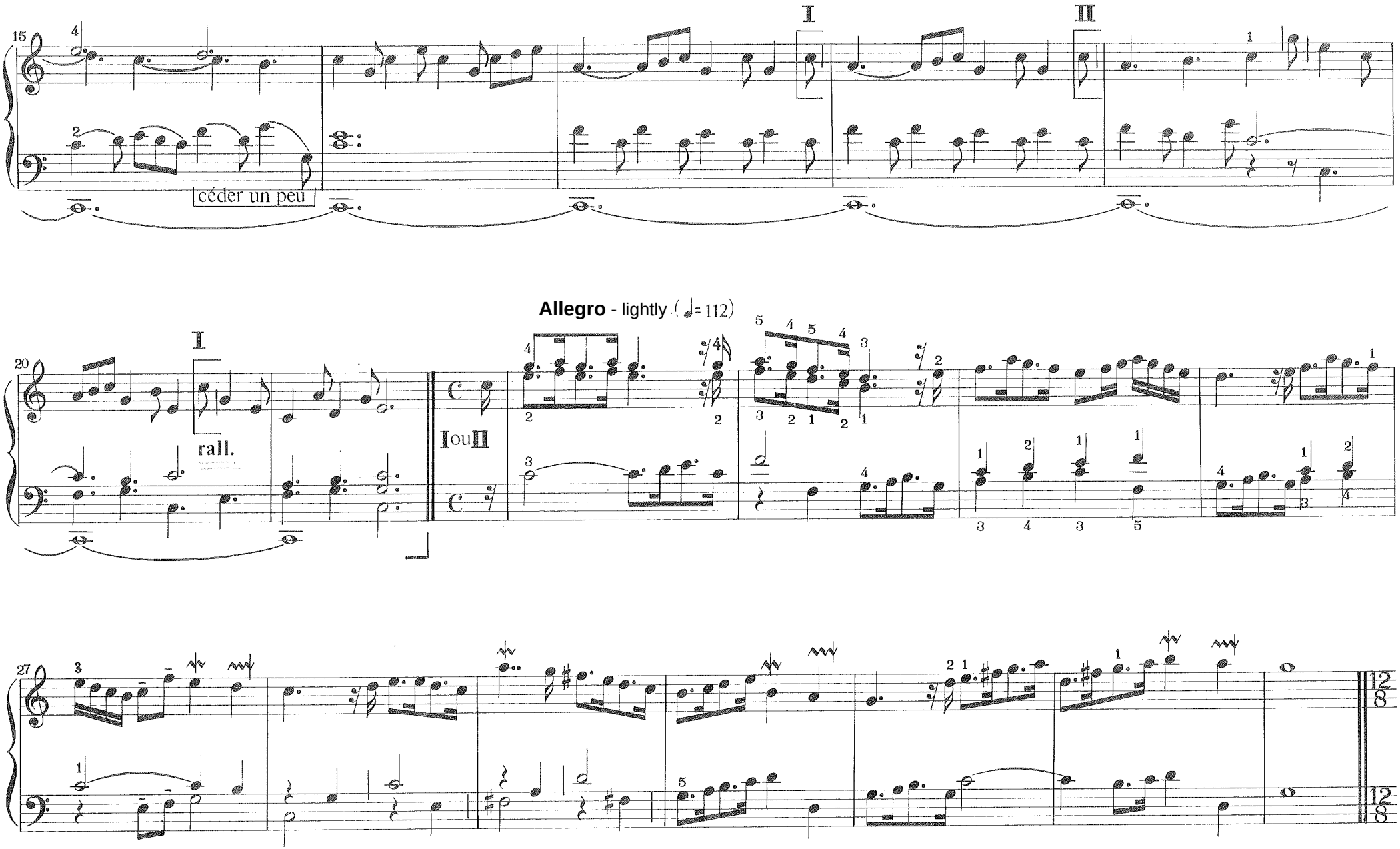
Pastorale

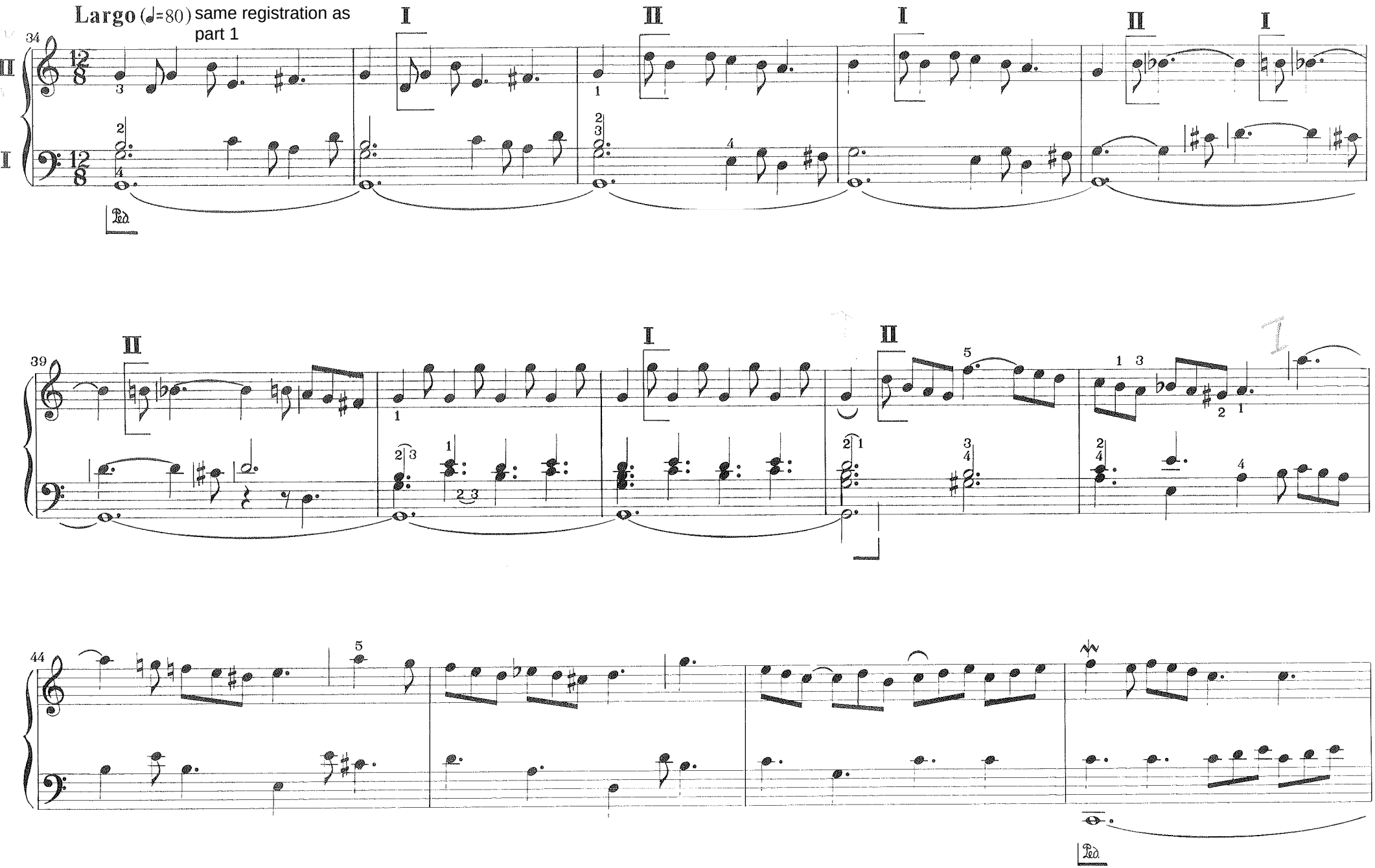
Pour clavier et pédale obligée

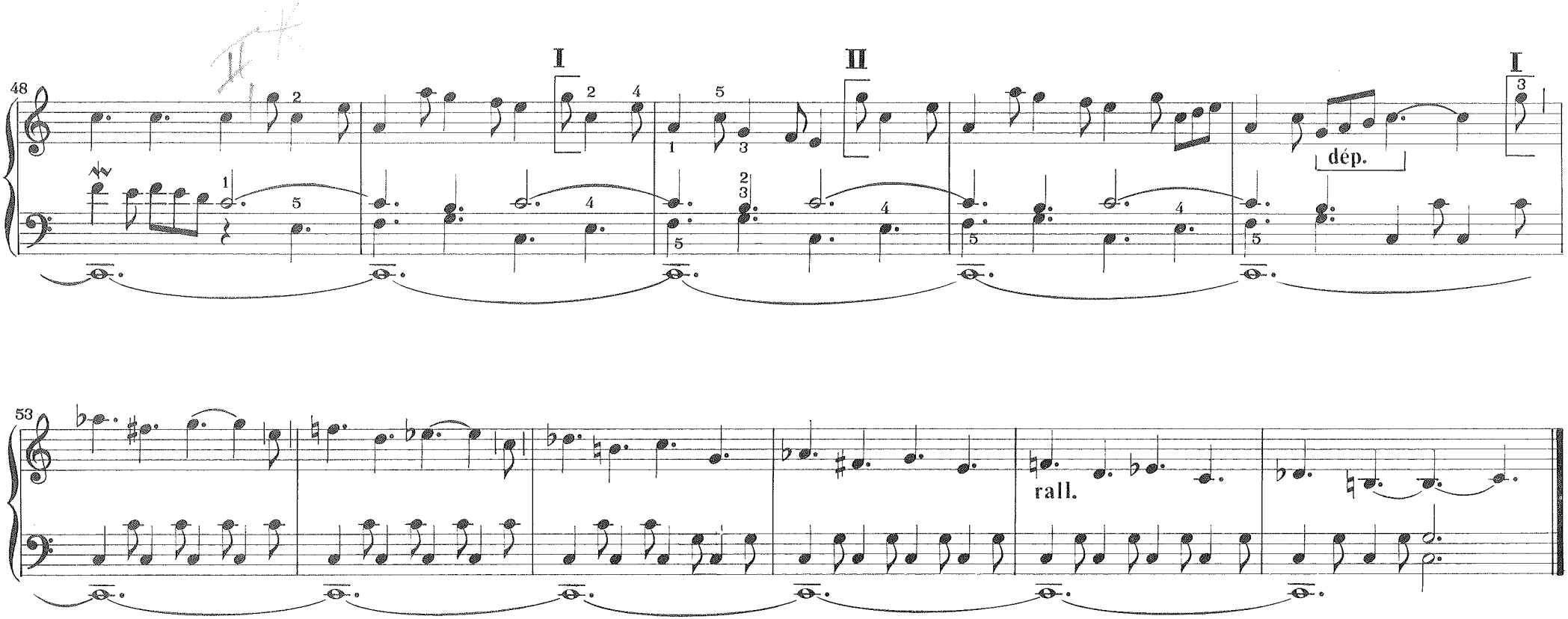
**
Christmas
2' 58"

D. Zipoli
1688-1726




15
céder un peu
I
II
Allegro - lightly (♩= 112)
20
I
rall.
I ou II
27


Largo (♩=80) same registration as part 1
34
39
44
Ped.



Registrations

<u>On 2 manuals</u>

For the first and 3rd part (Largo)

I: Bourdon 8' or Flûte 8'

II: Voix Humaine or Hautbois

Ped: Bourdon 8' or 1/Ped

For the second part (Allegro)

Flûtes 8', 2 2/3, 2' or 8'-2' (The original text mentioned "Co 'Flauti') or Plein-Jeu incomplet

<u>On 1 manual</u>

For the first and 3rd part (Largo)

Stopped flûtes 8-4

Ped: Bourdon 8' or coupler

For the second part (allegro)

Flûtes 8,4,2 or Petit Plein-Jeu

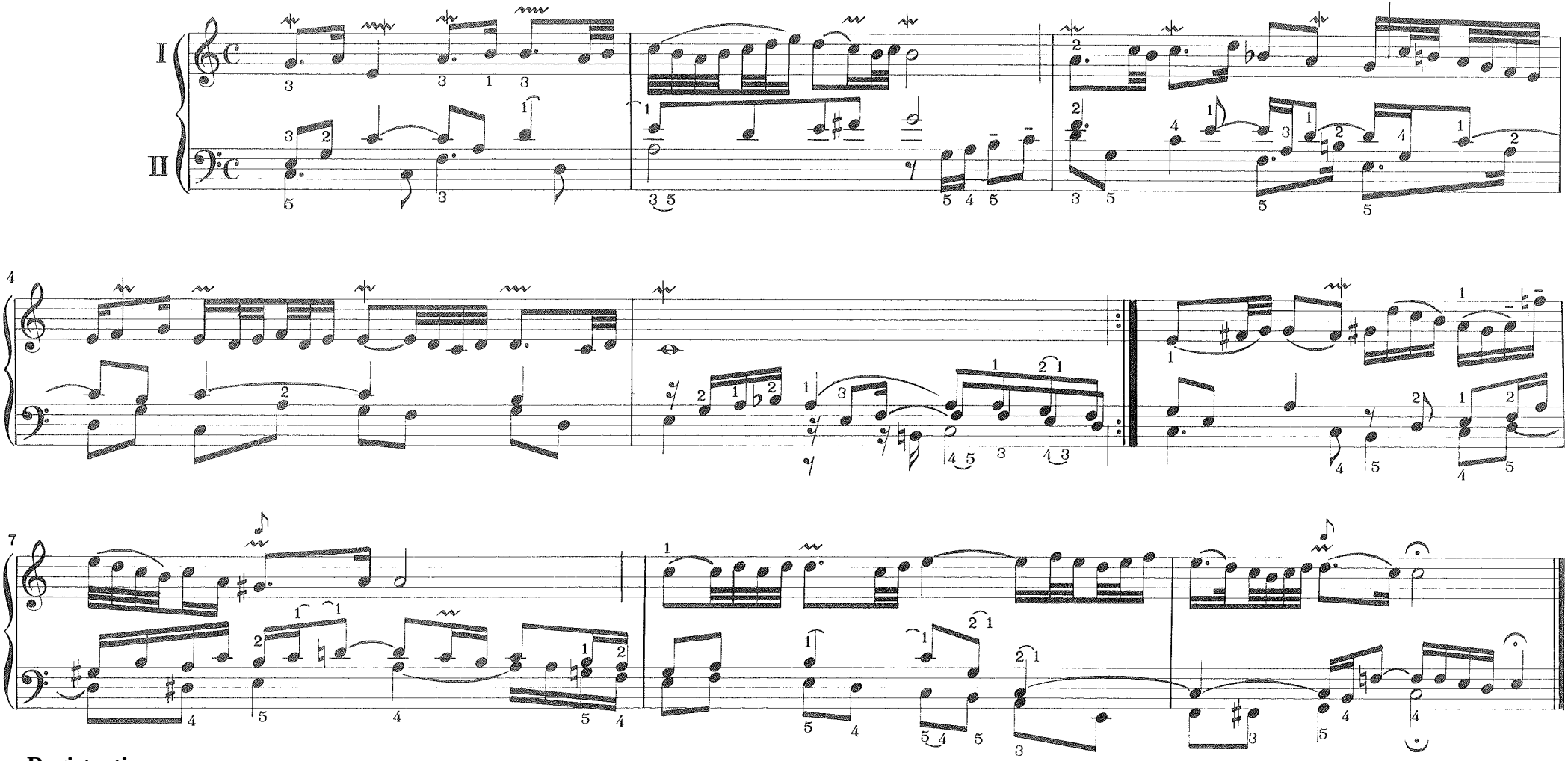
Jésus, ma confiance

Jesus, meine Zuversicht - BWV 728
Choral-prélude pour clavier

**
Liturgy of the dead
1' 56"

Gravely (♩=63)

J. S. Bach
1685 - 1750



Registration

<u>On 2 manuals</u> (as it was intended)
II: Soft stops (8' alone or 8'-4')
I: Cornet or reed stop

<u>On 1 manual</u> (possible)
Montre 8' or Flûtes 8-4'

In dulci Jubilo

Choral-prélude avec pédale obligée - BWV 729

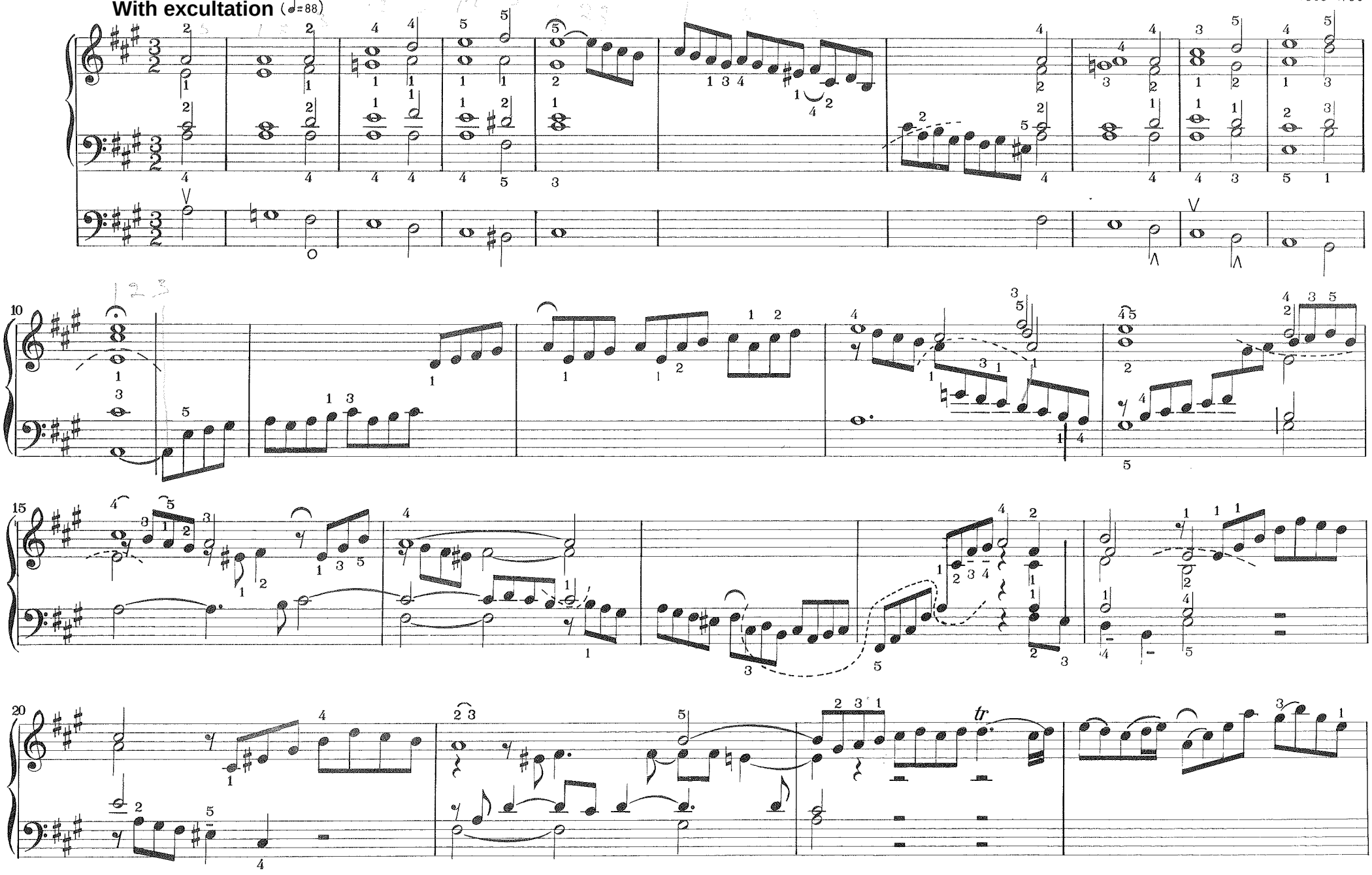
****

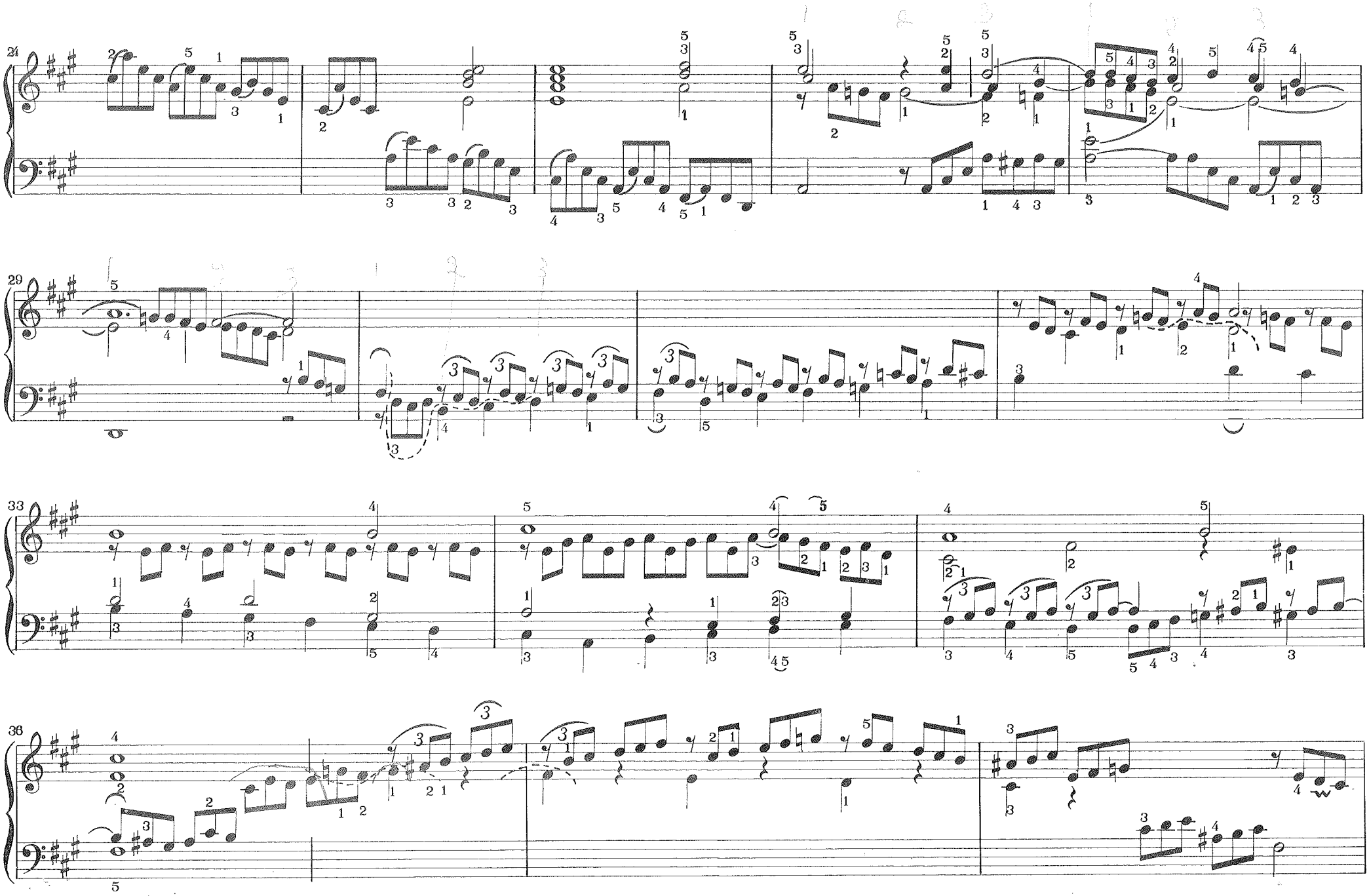
Chrismas

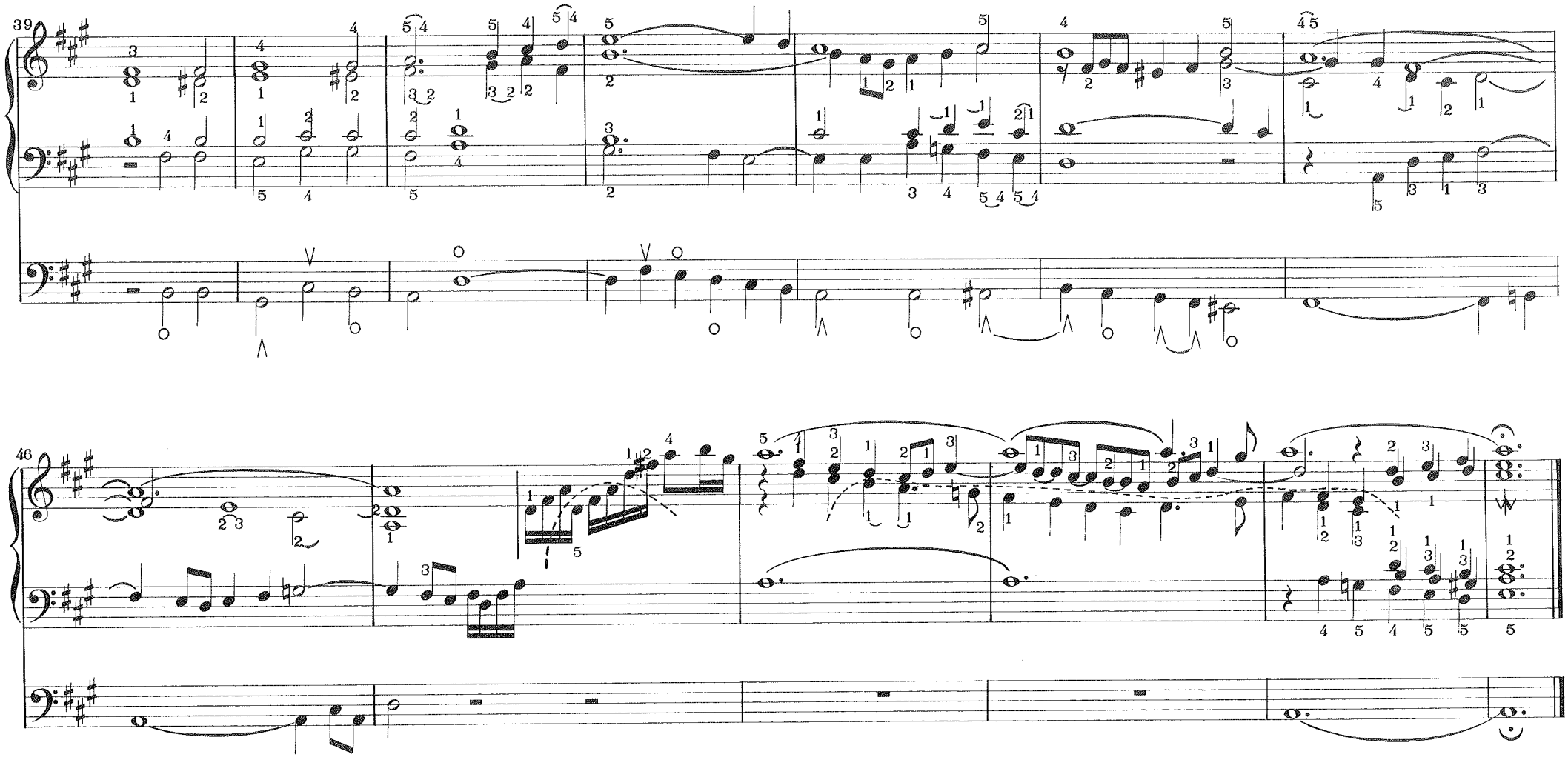
2' 25"

J. S. Bach
1685-1750

With excultation (♩=88)







Registration

All the Pleins-Jeux of the organ with Trompette on the Great and Trompette and Bombarde on the pedals.

In this piece, make sure that the choral part is well paced and also that the recitative that unites each phrase of the chorale is played with flexibility and determination. The cadential marks, noted by the ∩ will help you achieve this.

Voluntary

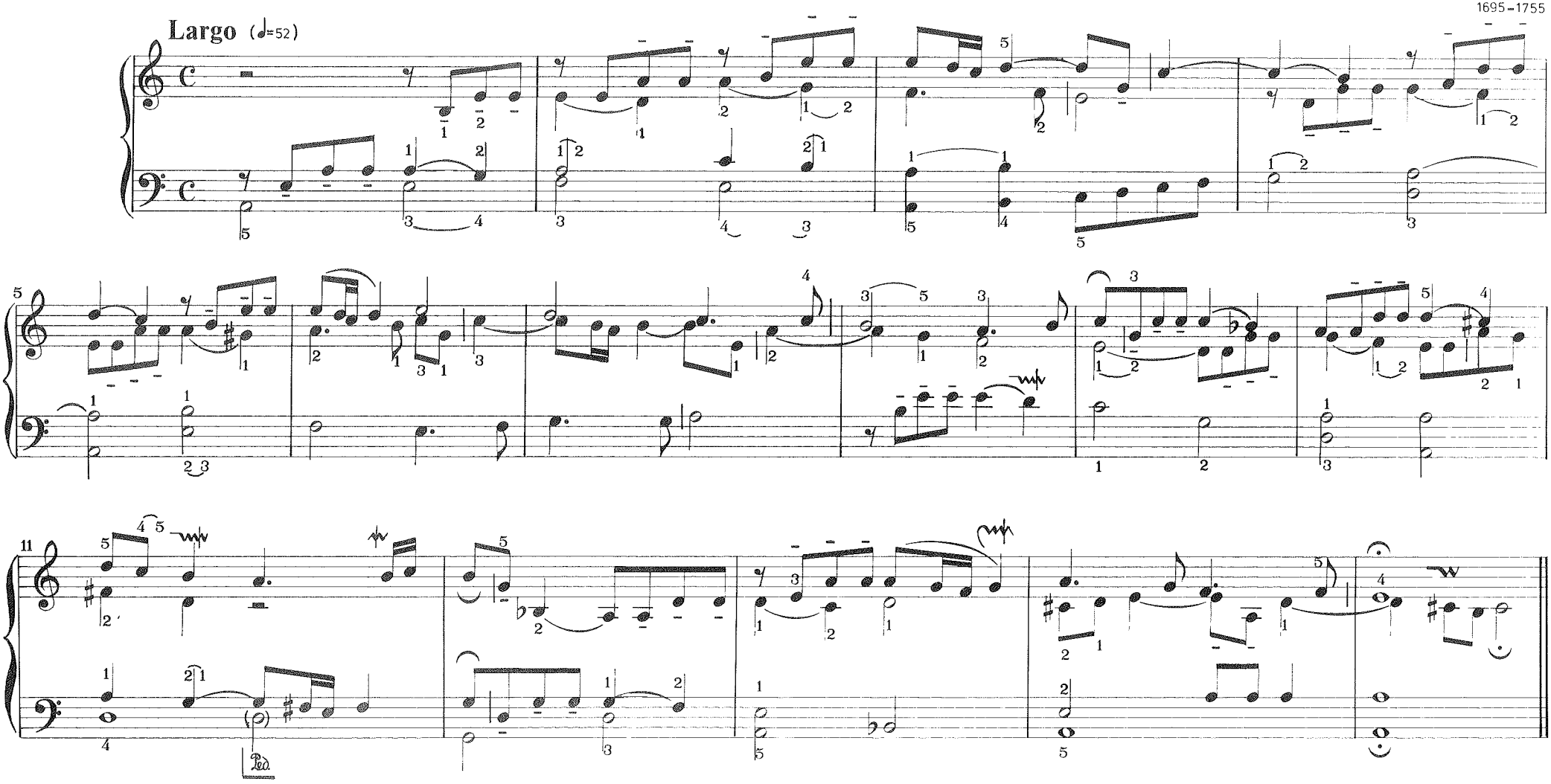
Pour clavier

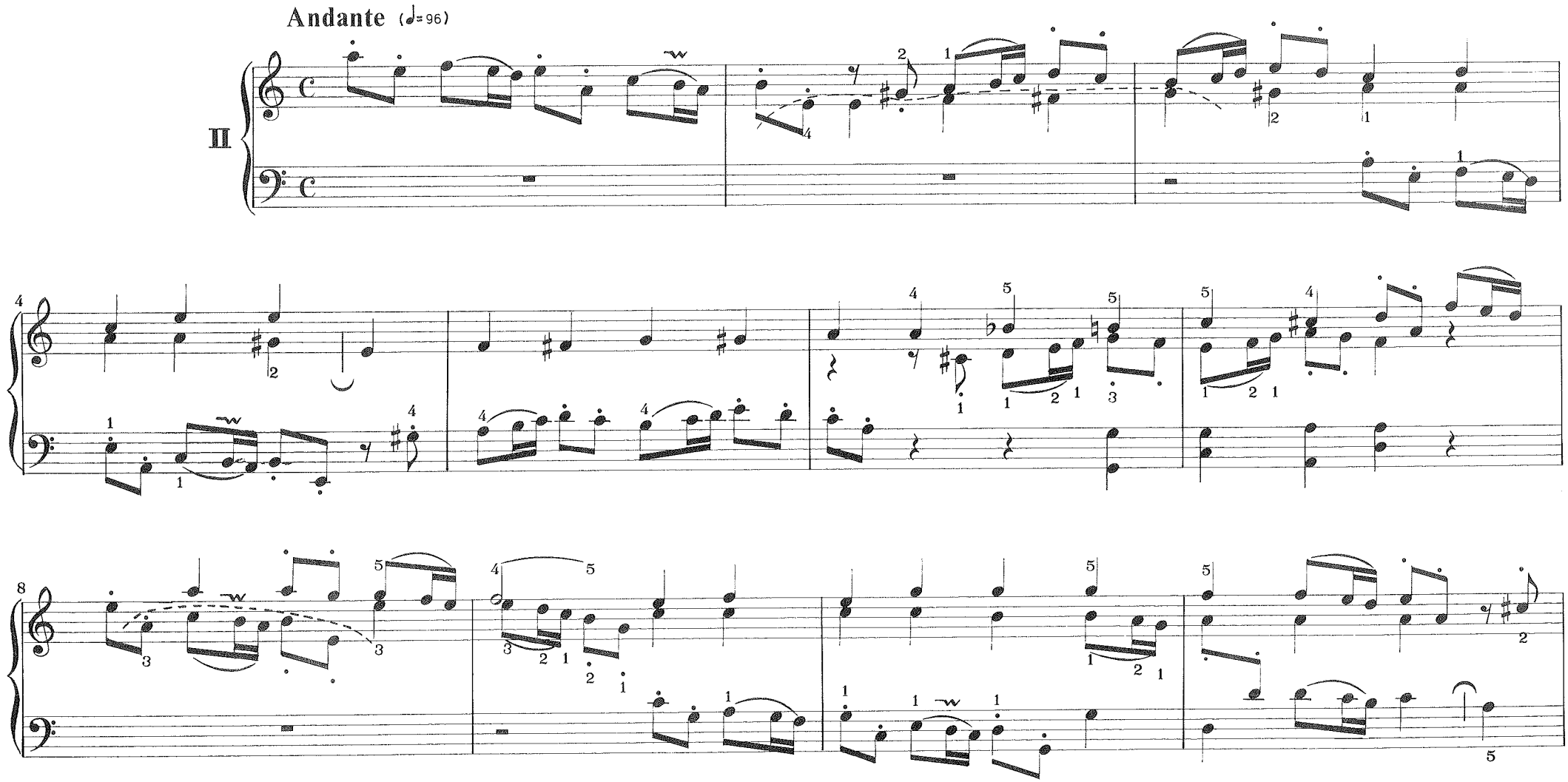
*

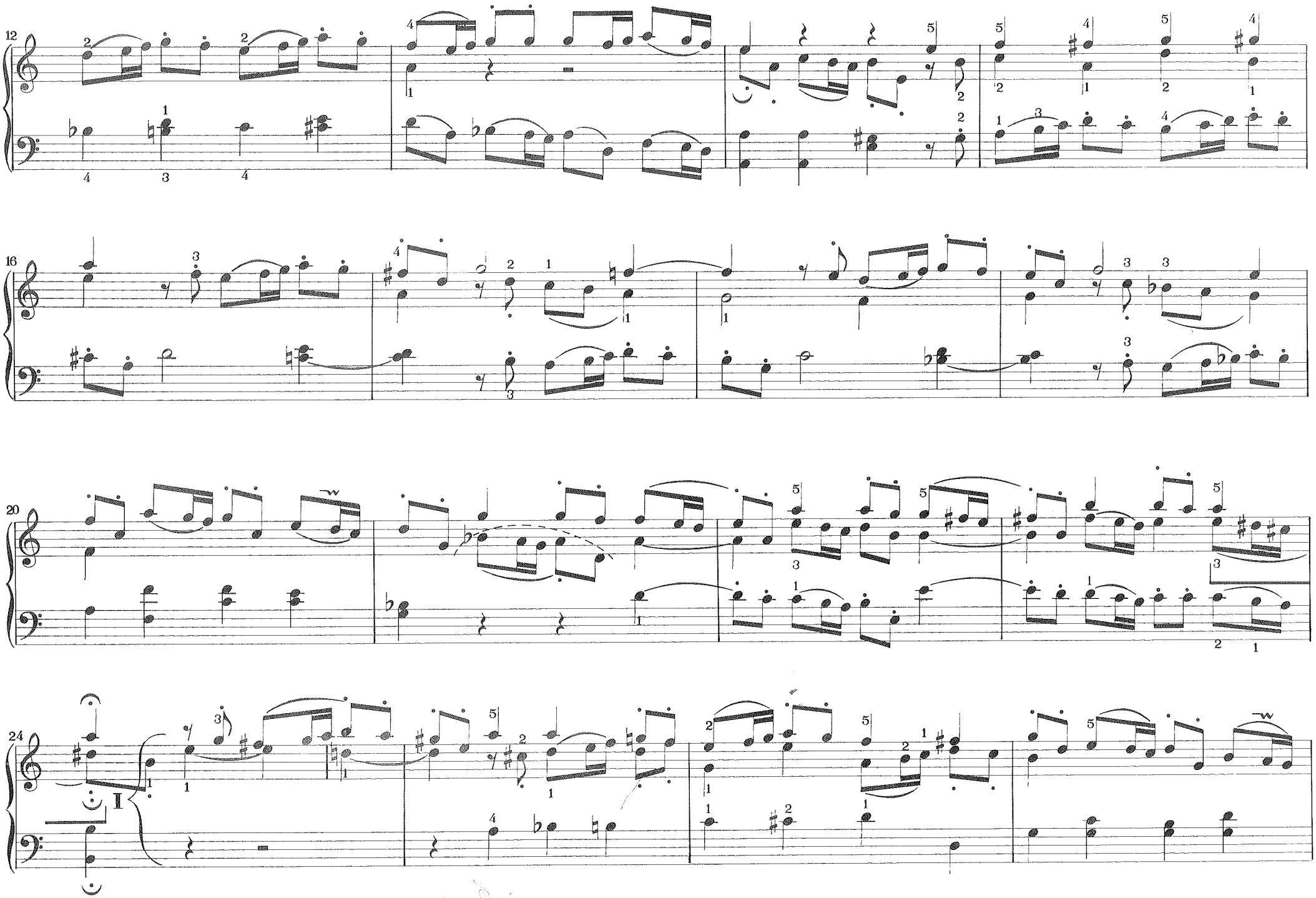
Liturgy of the dead

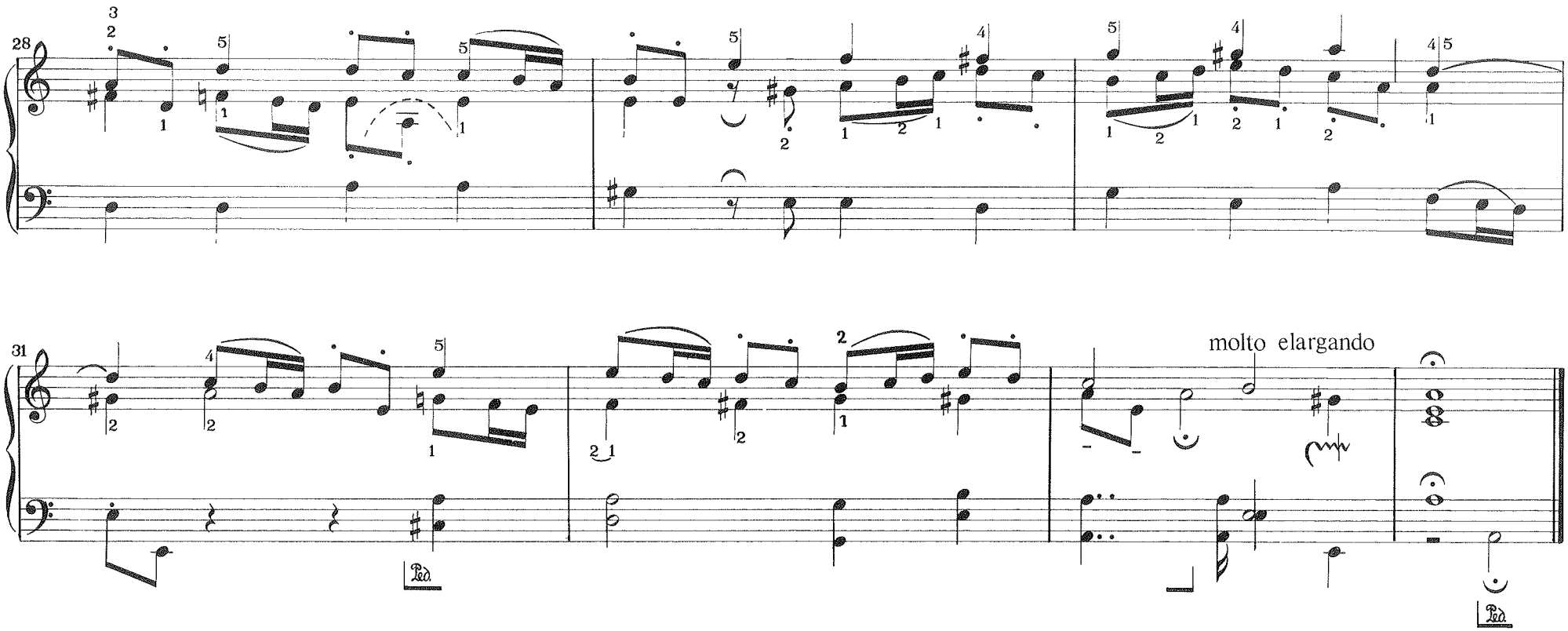
1' 15" ✝ 1' 33"

M. Greene
1695–1755




Andante (♩= 96)
II


12
16
20
24



Registration

<u>For the first part</u> (p304)

Montre 8' alone or with Prestant 4' or
Flûte à cheminé 8' and Prestant 4'
Ped: Soubasse 16' et flûte 8'

<u>For the second part</u> (p305-307)

II: Plein-jeu
I: Plein-jeu & II/I
Ped: Bombarde or Trompette

On one manual, 1st part with FONDS, second part with PLEIN-JEU

The first part can be used anywhere within the celebration; the second, played alone or with the prelude is better adapted for the Exit. This piece should not be kept exclusively for the liturgy of the dead.

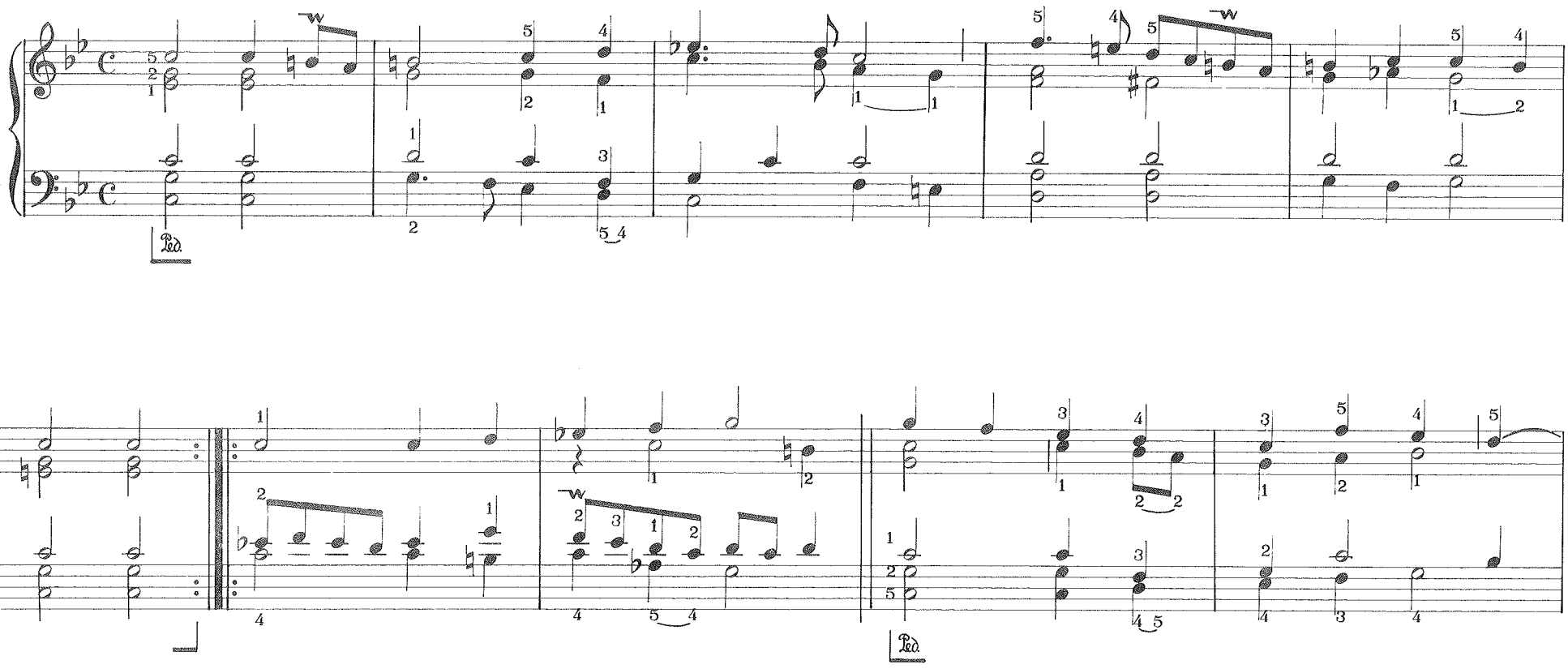
Pavane

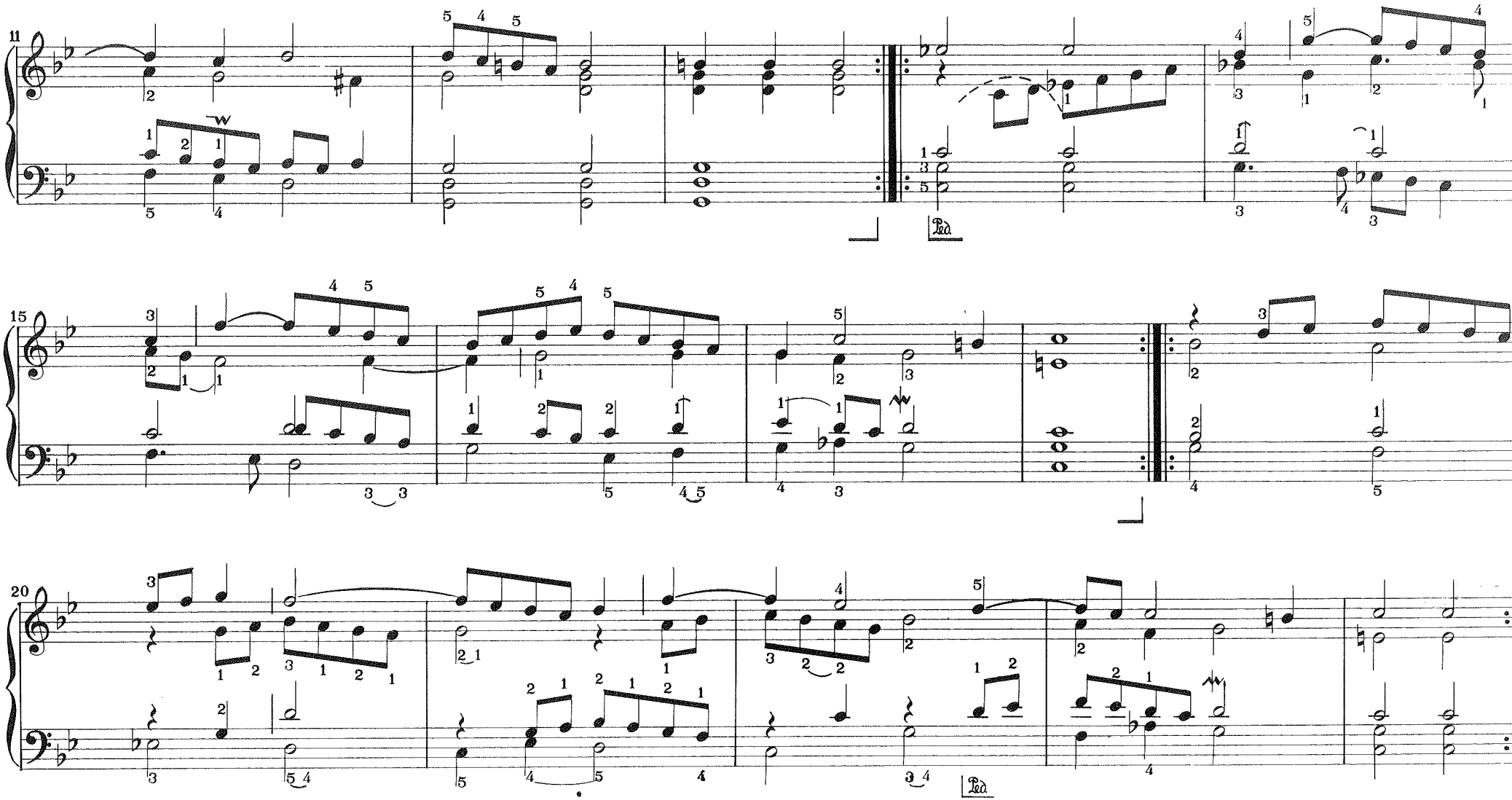
Pour clavier

**
Liturgy of the dead
2' 42"

Newman
Angleterre 17e s.

Gravely (♩=76)





Registration

<u>On 2 manuals</u>

Pleins-jeux of the organ. Play each section twice, alternating between the louder and quieter registrations, or vice-versa. Pedals (with the Soubasse 16 and bourdon 8') are only used with the louder registration.

<u>On 1 manual</u>

We still can alternate by adding or removing a few stops from the plenum.

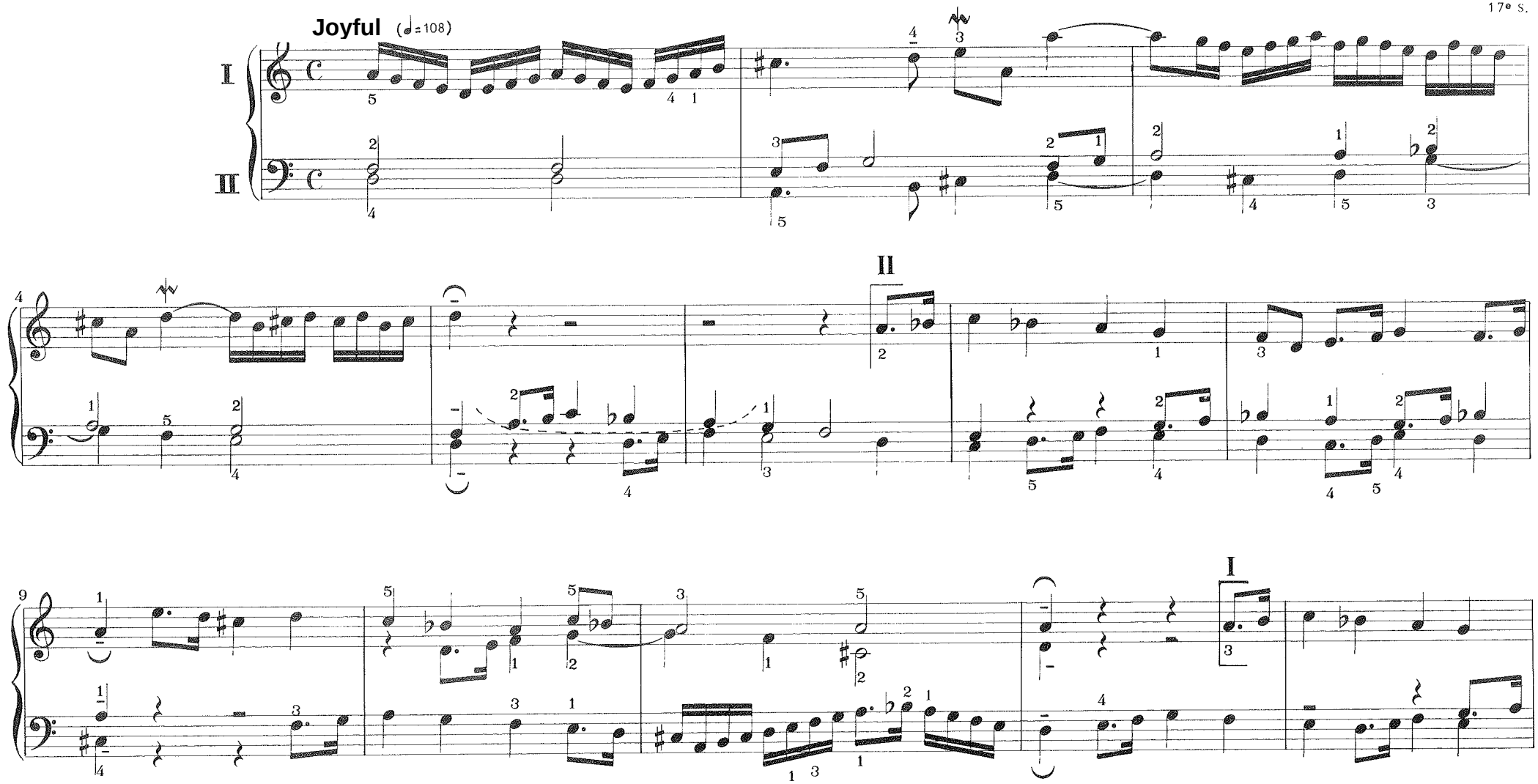
This majestic and serious piece can be used upon entrance or exit of the celebration.

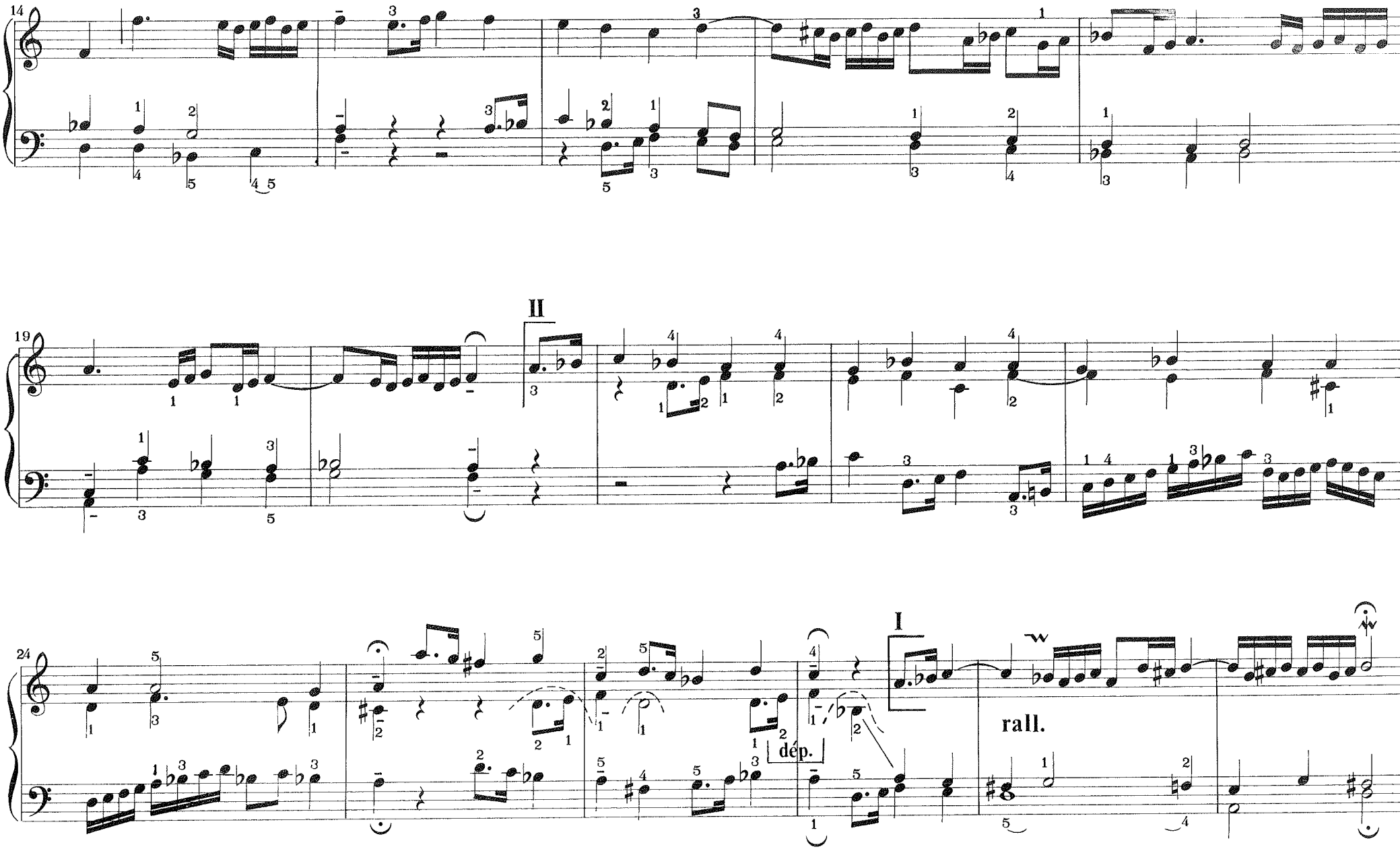
Tiento à trois

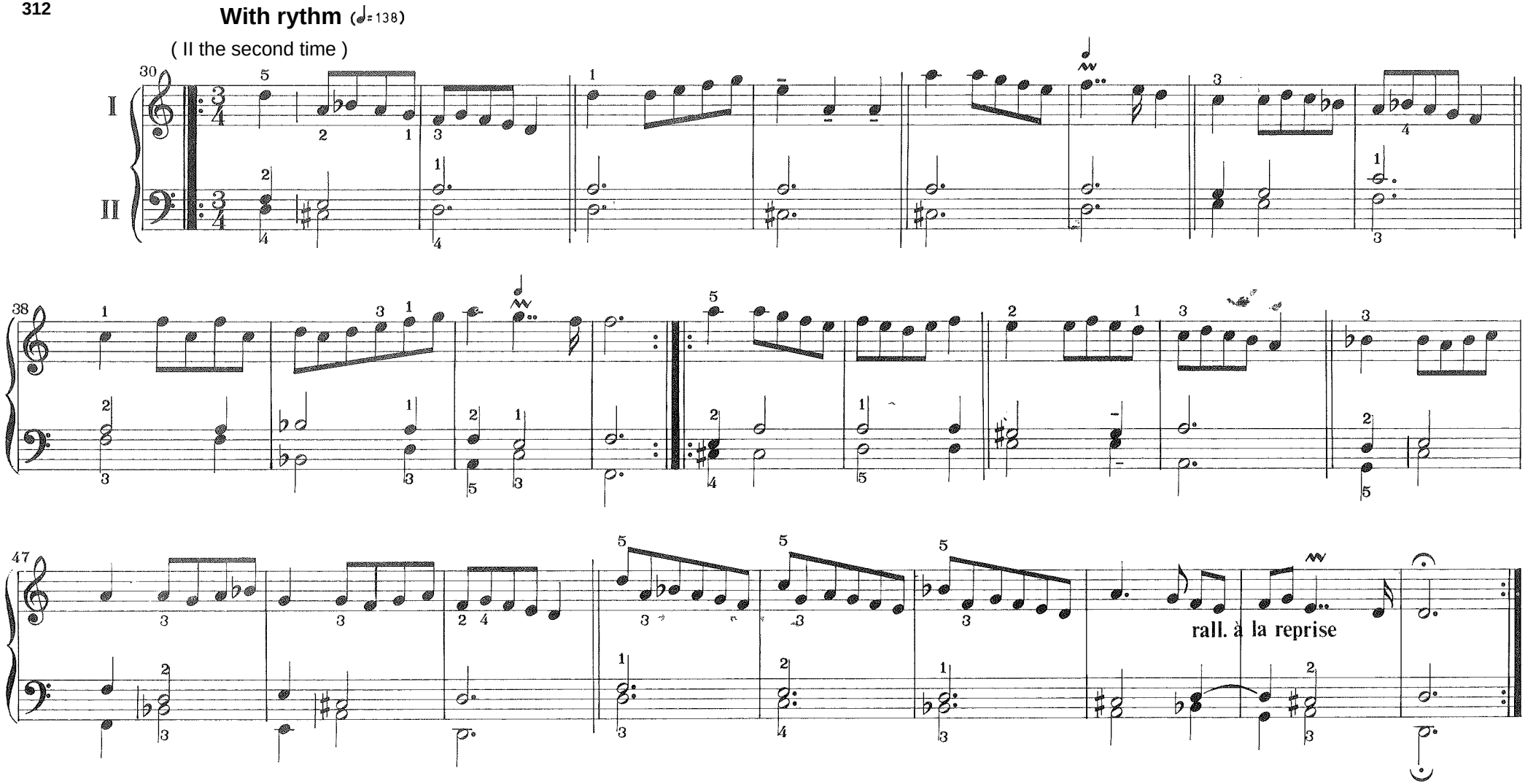
Pour clavier

**
Festive
2' 18"

F. Andreu
17e s.




14
19
II
24
I
dép.
rall.



Registrations

On 2 manuals

II: Light Plein-jeu

I: Trompette, prestant and Mixture or Trompette and Cornet

For the last part (p.312), we can use the II/I coupler.

On 1 manual

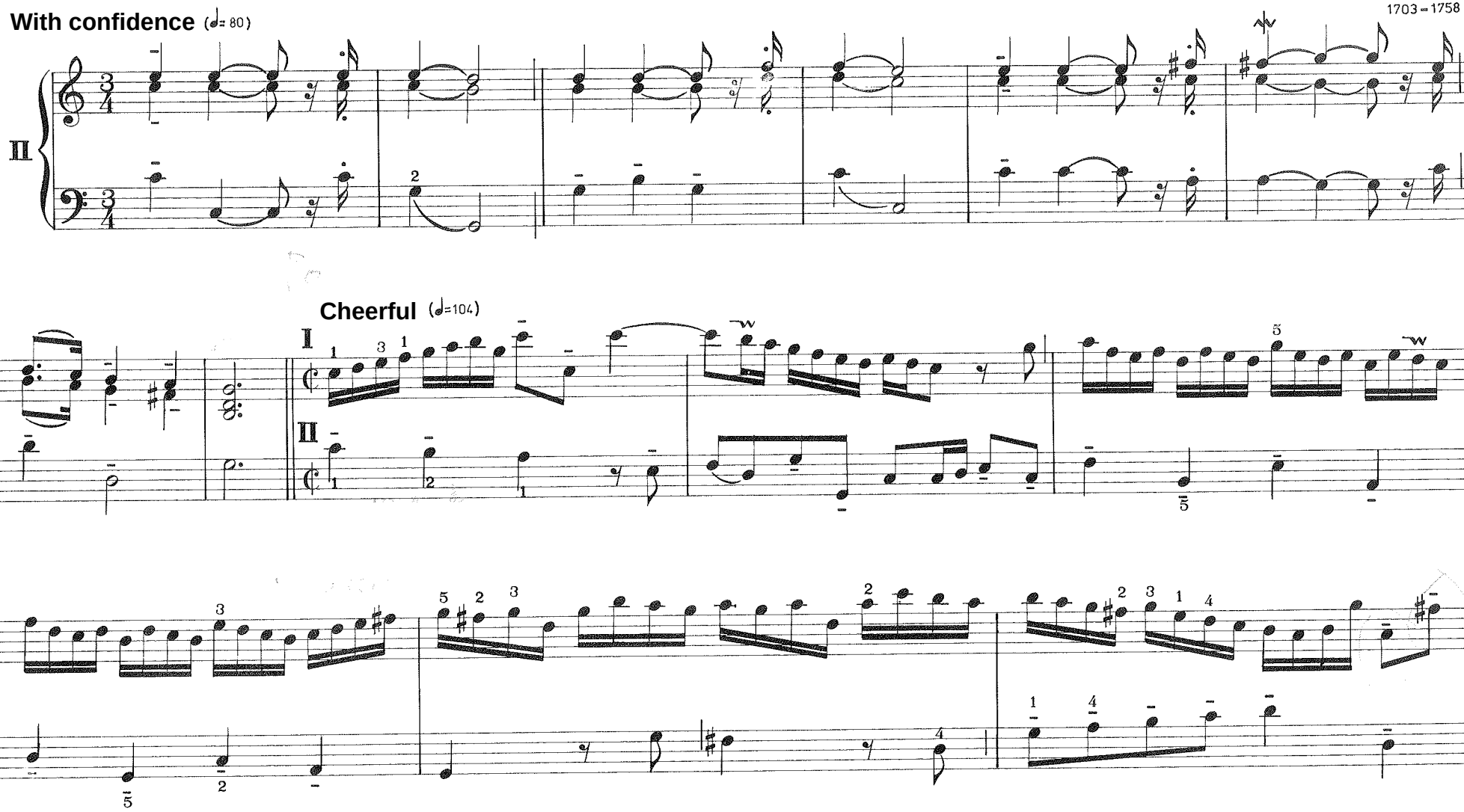
Plein-jeu alone or with a reed.

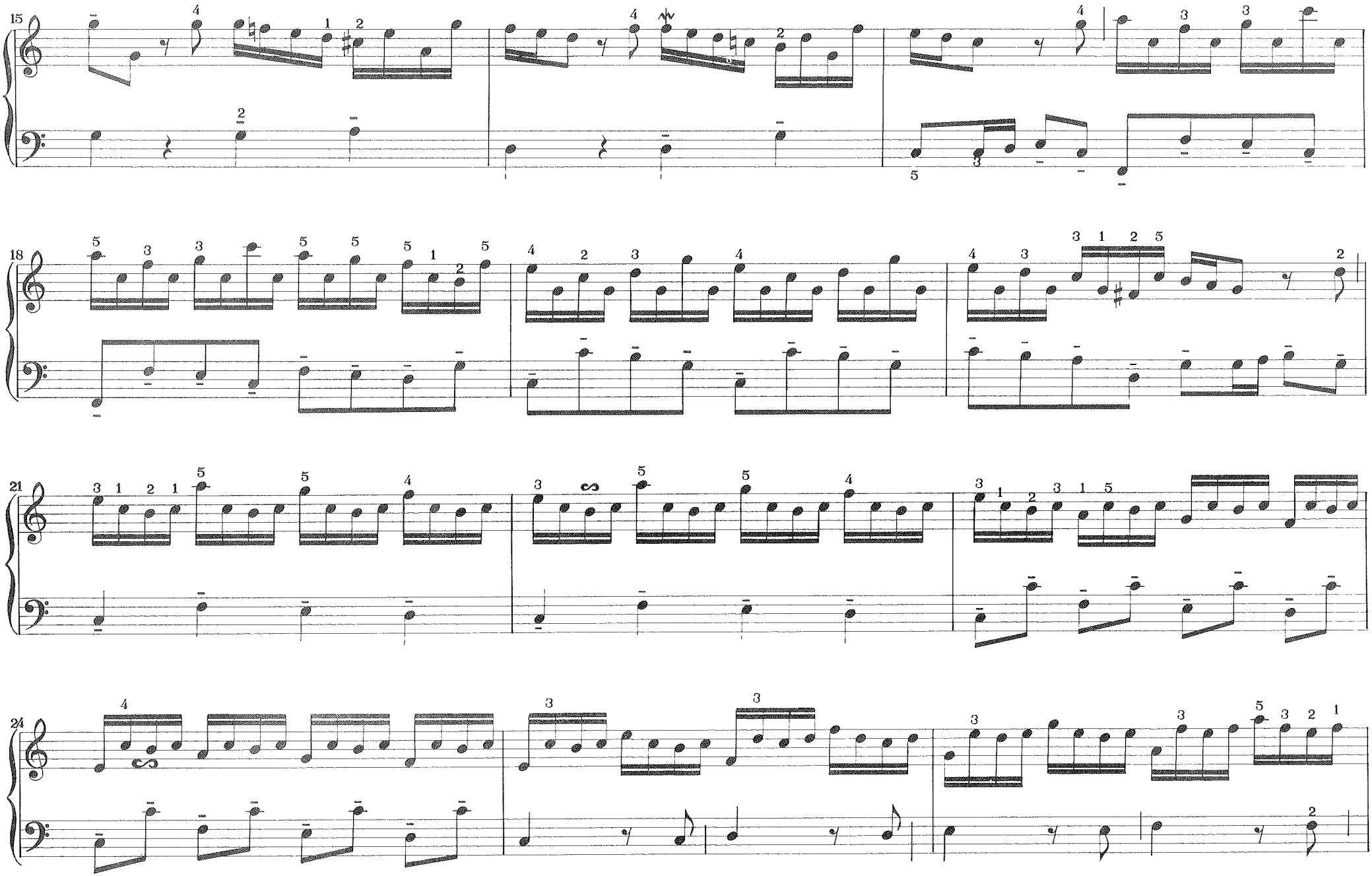
Voluntary pour le Cornet

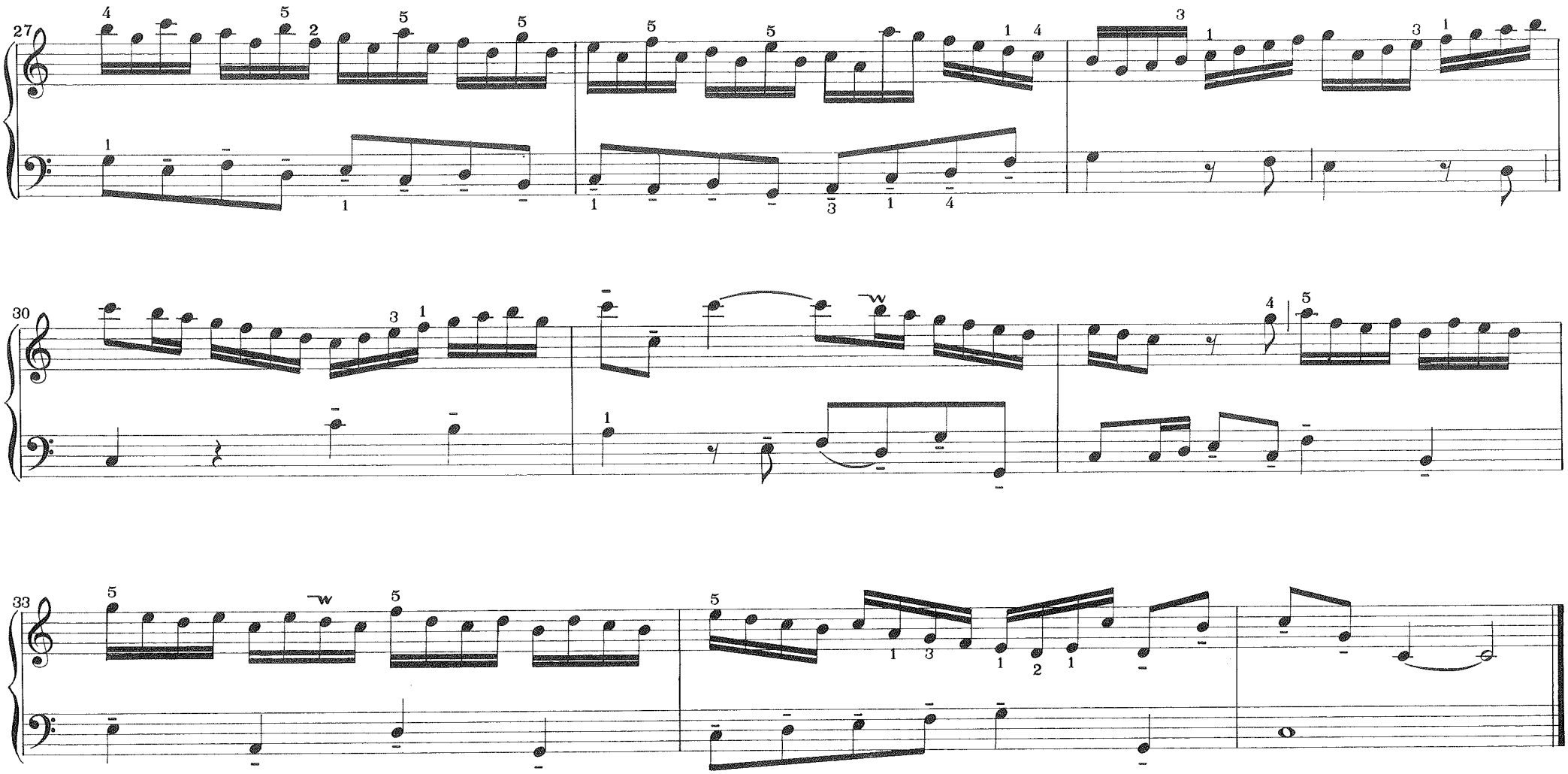
Pour clavier

**
Wedding liturgy
1' 22"

J. Travers
1703 - 1758




15
18
21
24



Registrations

On 2 manuals

Measures 1-8 incl.

II: Bourdon 8', Flûte 4', Doublette 2' or Flûte 2', Cymbale

Measures 9 to the end

II: Remove Cymbale

I: Cornet

On one manual

Measures 1-8 incl.

Plein-Jeu

Measures 9 to the end

Bourdon 8', Nasard 2 2/3', Doublette 2' or flûte 2', Petite quinte or Larigot 1 1/3'

Cortège Final

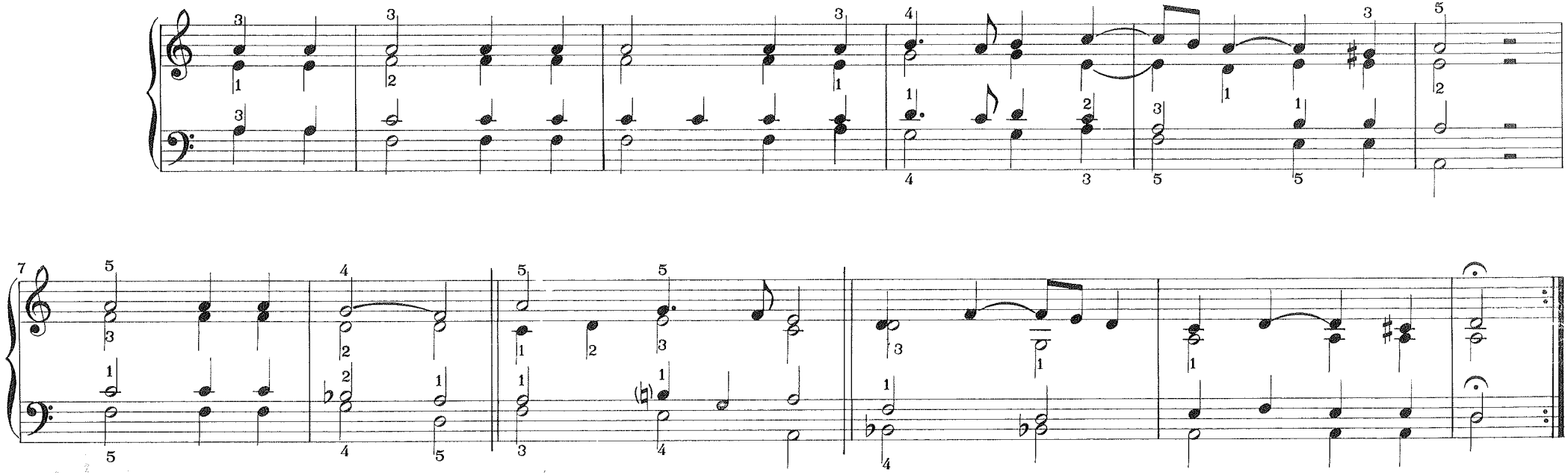
3 Faux-bourdons pour clavier

*
Festive
1' 50"

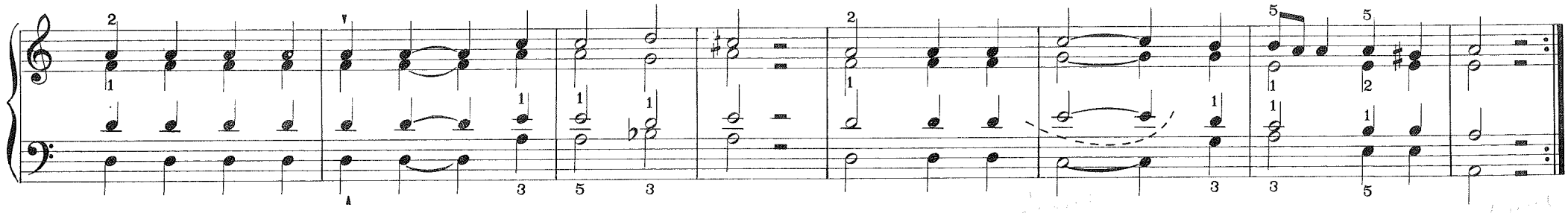
Anonyme
Espagne 1557

Verse 1

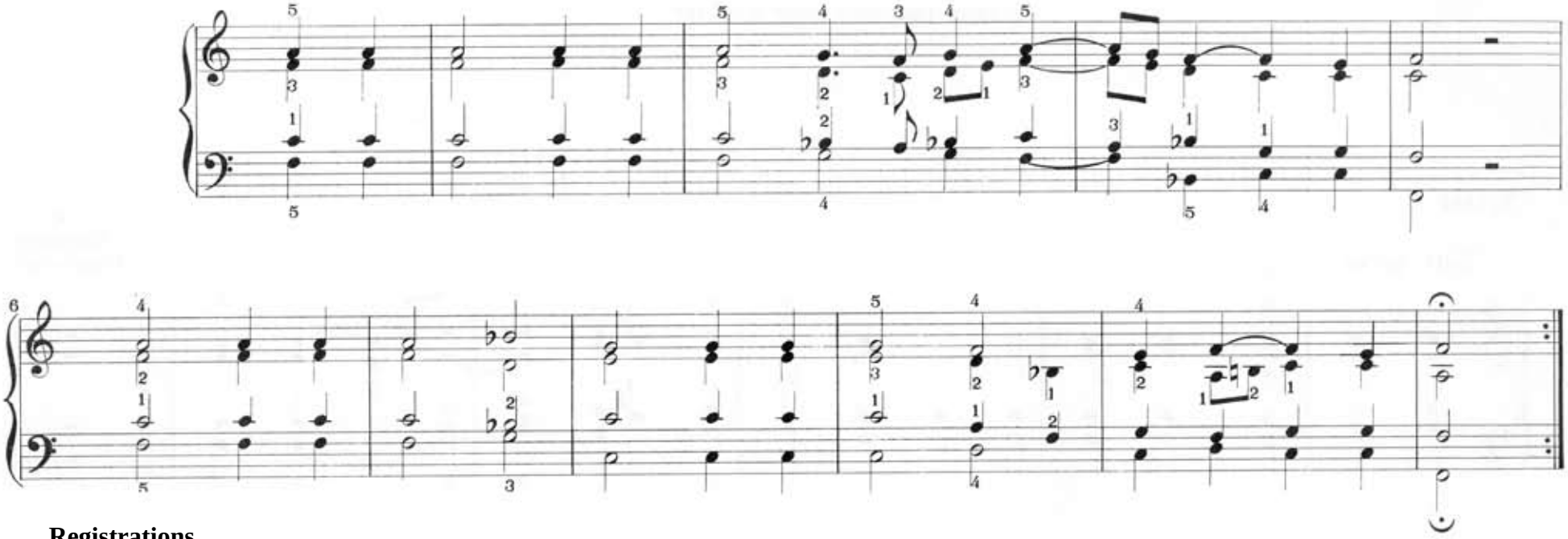
Happy (♩= 88)



Verse 2



Verset 3



Registrations

On 2 manuals

1st verse - Great: Trompette Pos / Choir: Cromorne
2nd verse - Great: + Prestant 4' Pos / Ch: + Flûte 4' or 2'
3rd verse - Great: + Mixture Pos / Ch: + a bright stop

We repeat each verse by changing keyboard. If the organ only has 1 reed stop, we add the Bourdon 8' for the first verse.

On 1 manual

Each verse is played first on the Plein-Jeu and the second time we use light FONDS.

This piece must be played NON LEGATO in an exciting, rhythmic style.

Lauda Sion

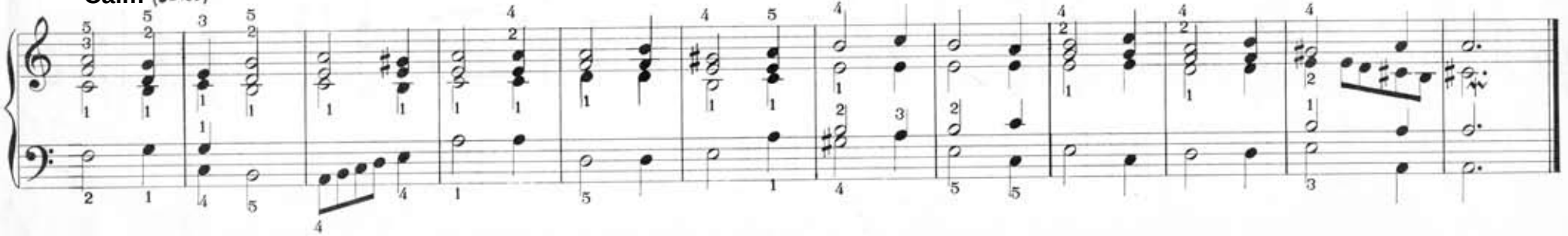
3 Faux-bourdons pour clavier

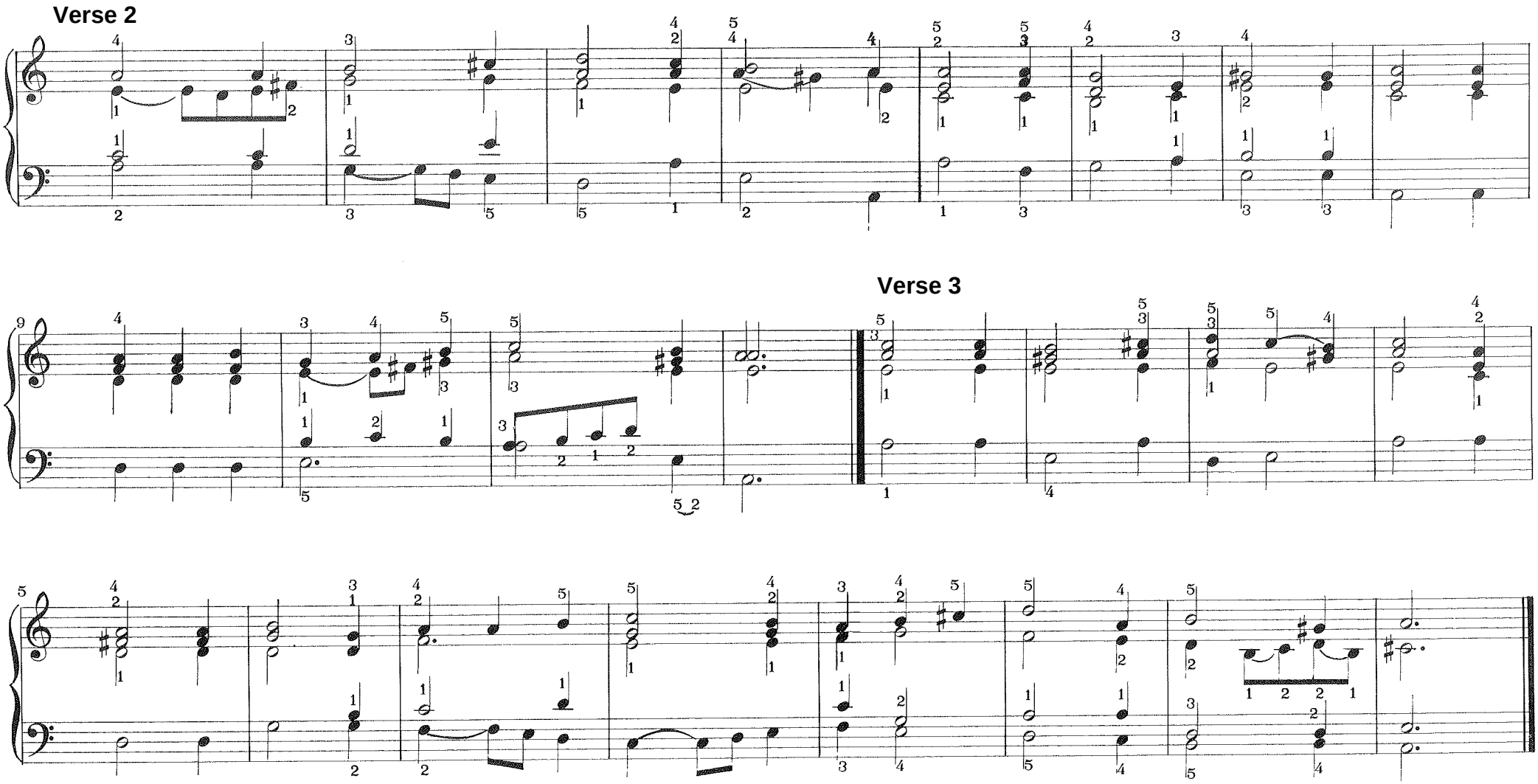
*
Festive
1' 6"

F. C. de Arauxo
c.1575 c.1640

Verset 1

Calm (♩=108)





Registrations

According to the occasion when these verses are played, we can play them with a soft registration or a louder one. If we play the 3 verses one after the other, we can create a crescendo or diminuendo from one verse to the other, or only change the registration for the second verse.

a) Verse 1: Montre 8'
Verse 2: Flûte 4'
Verse 3: Bourdon 8' & Prestant 4'

b) Verse 1: Trompette
Verse 2: + Prestant 4'
Verse 3: + Fourniture

This piece must be played NON LEGATO with the fingers kept close to the keys, taking care that all notes of a chord are struck at exactly the same time.

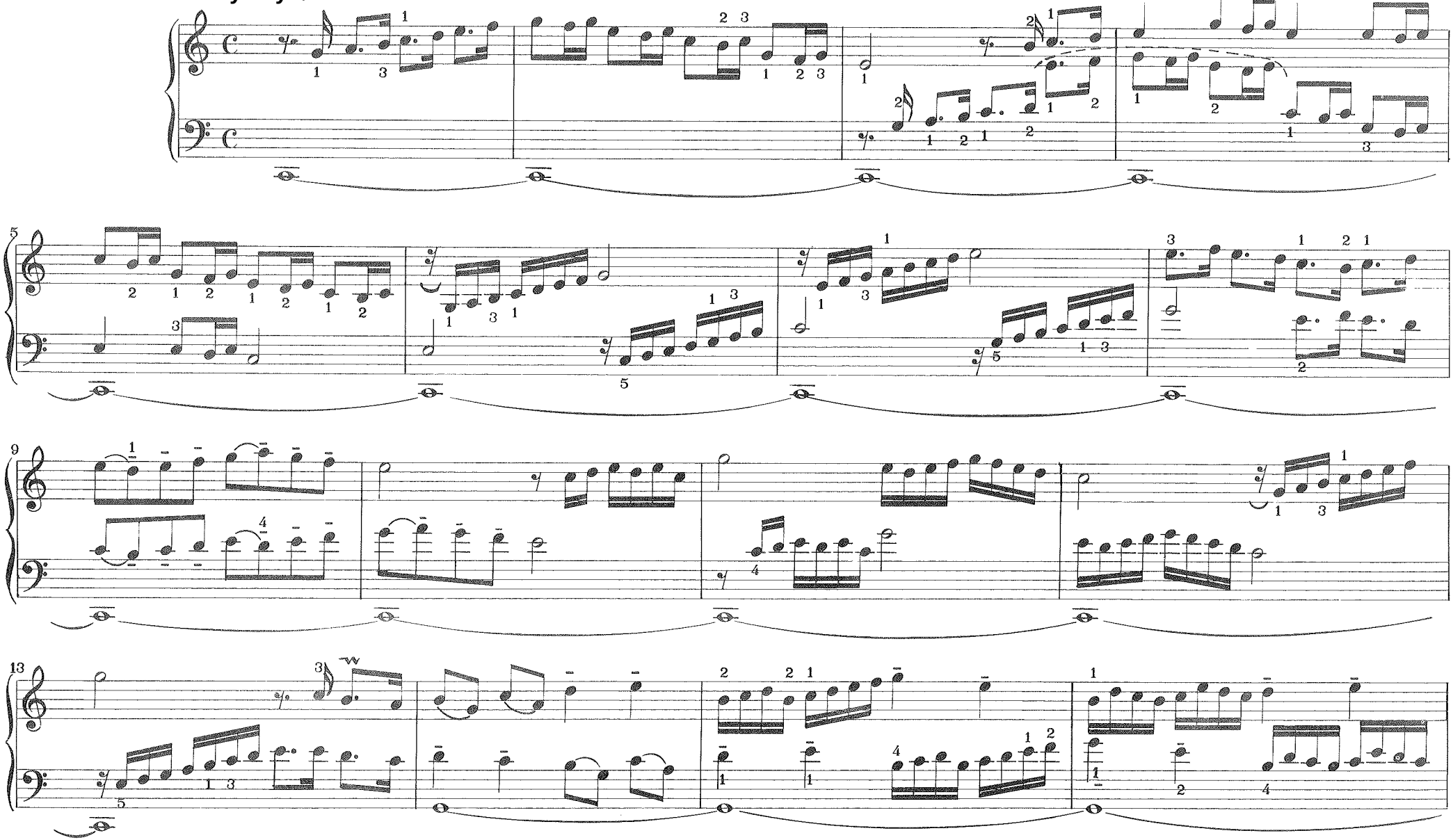
Toccate

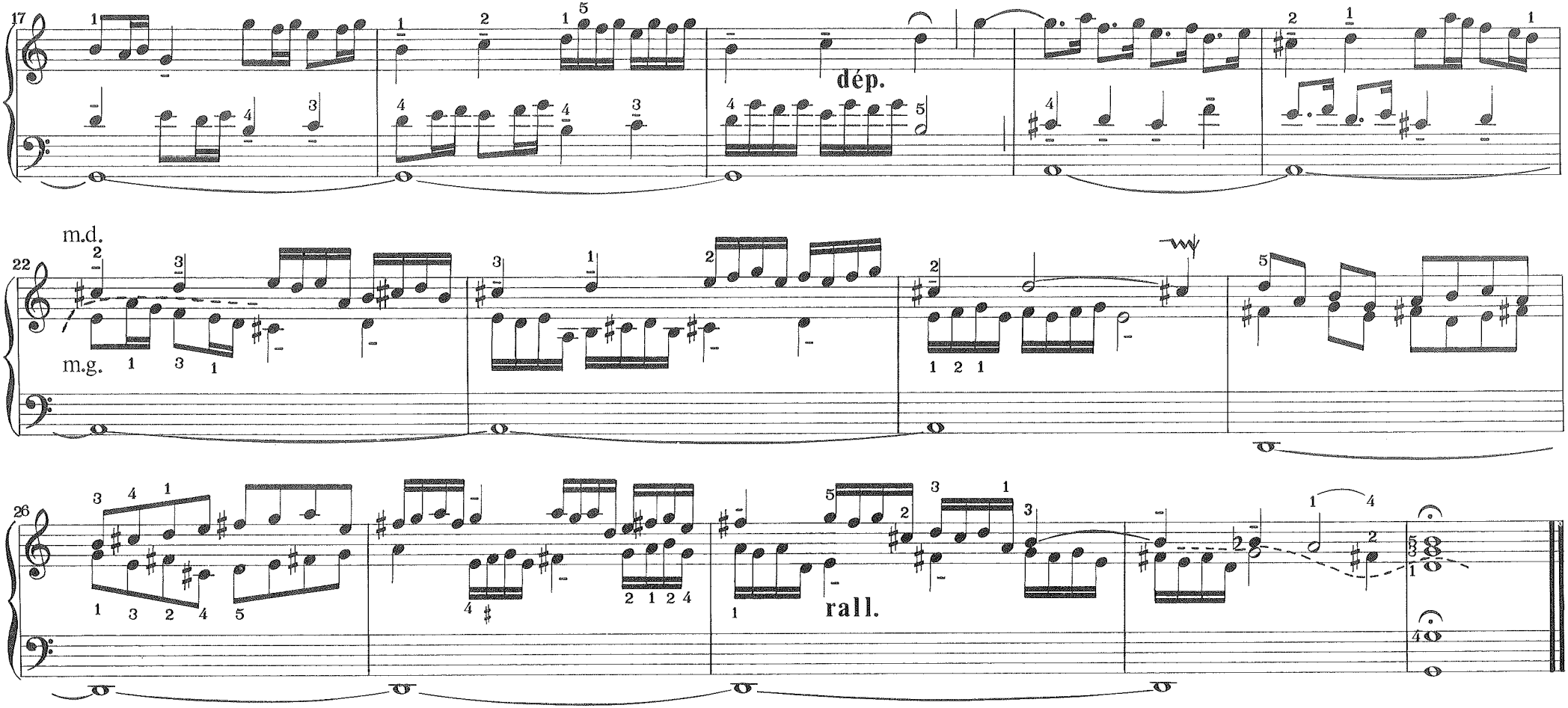
Avec pédale obligée

**
Festive
1' 22"

M. Rossi
c.1600 – c.1660

Joyfully (♩=100)





Registration

On the manuals, we can use various levels of Plein-Jeu, looking for a clear and light sound. For the pedal, that must remain subtle, use an 8' alone or with a soft 16'. We can also use the pedal coupler if there is no soft pedal rank

This piece must be played LEGATO, but with a light touch. Where it is marked ∩, the tempo should be held back so the cadence points can be felt.

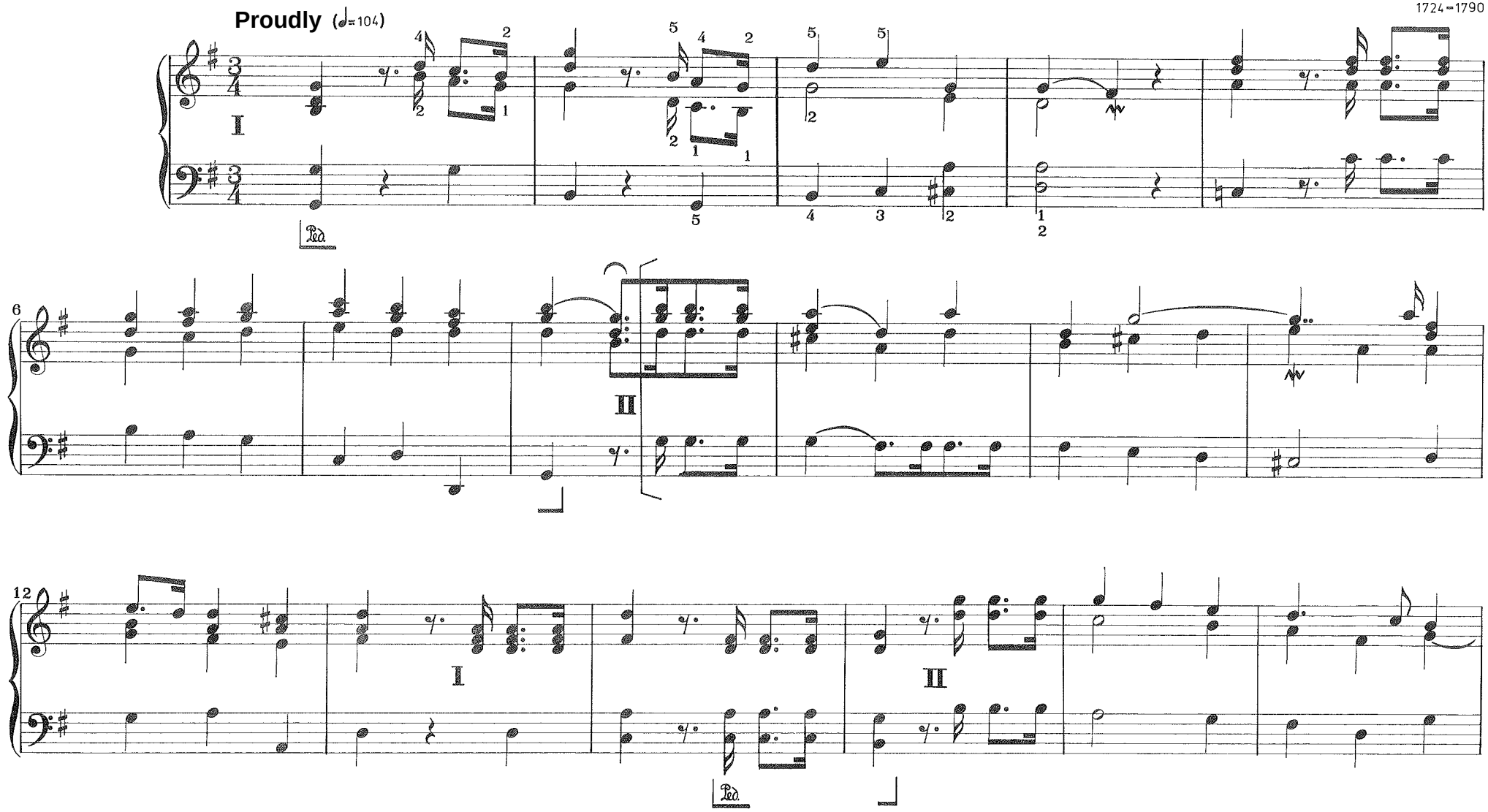
This toccata is perfect for entrance or exit of festive celebrations. With a lighter registration, it could be used within the celebration.

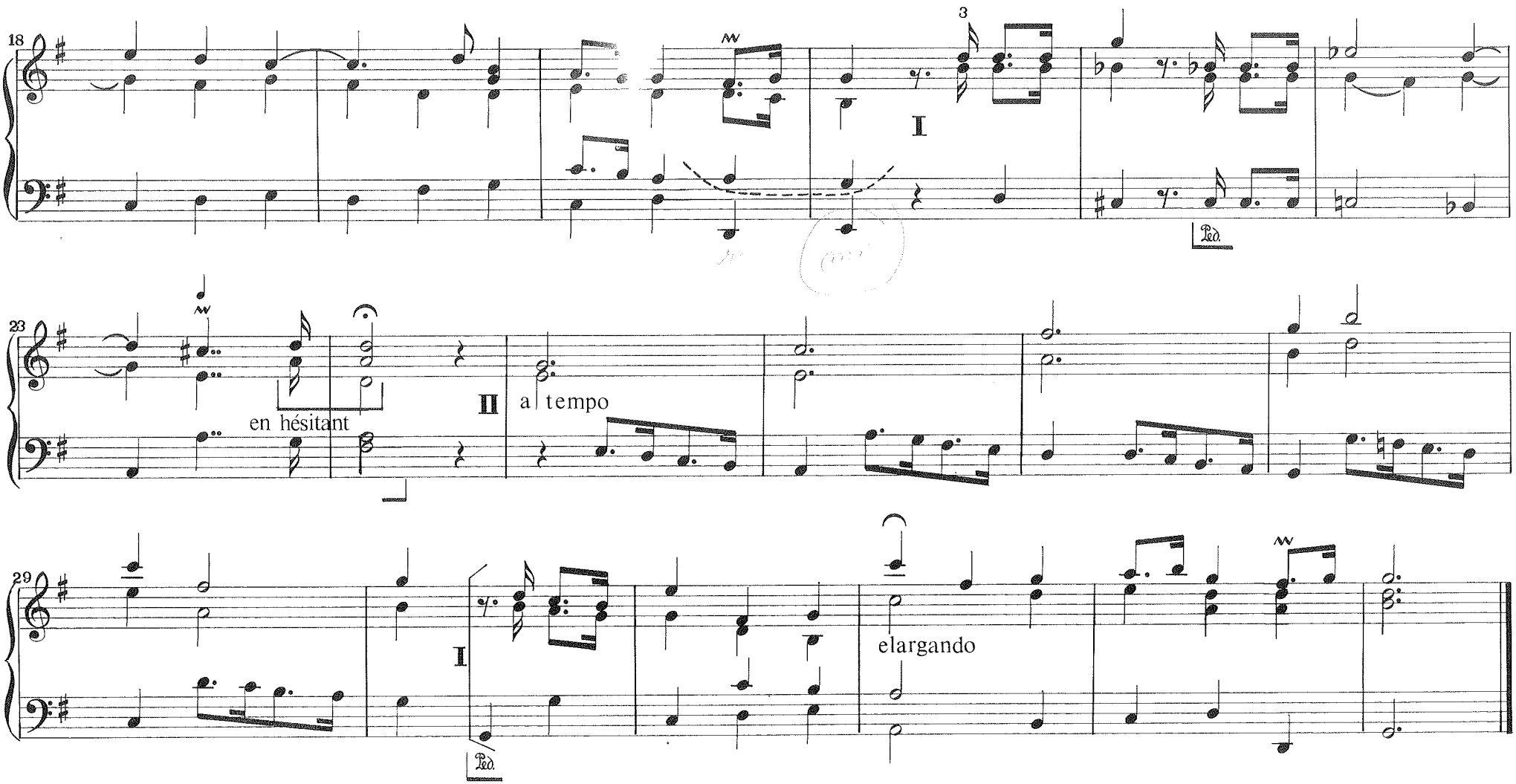
Petit Voluntary

Pour clavier

*
Wedding liturgy
1' 5"

J. Worgan
1724–1790





Registrations

<u>On 2 manuals</u>

Plein-Jeu on manuals and pedals. The Plein Jeu II can be coupled to I

<u>On 1 manual</u>

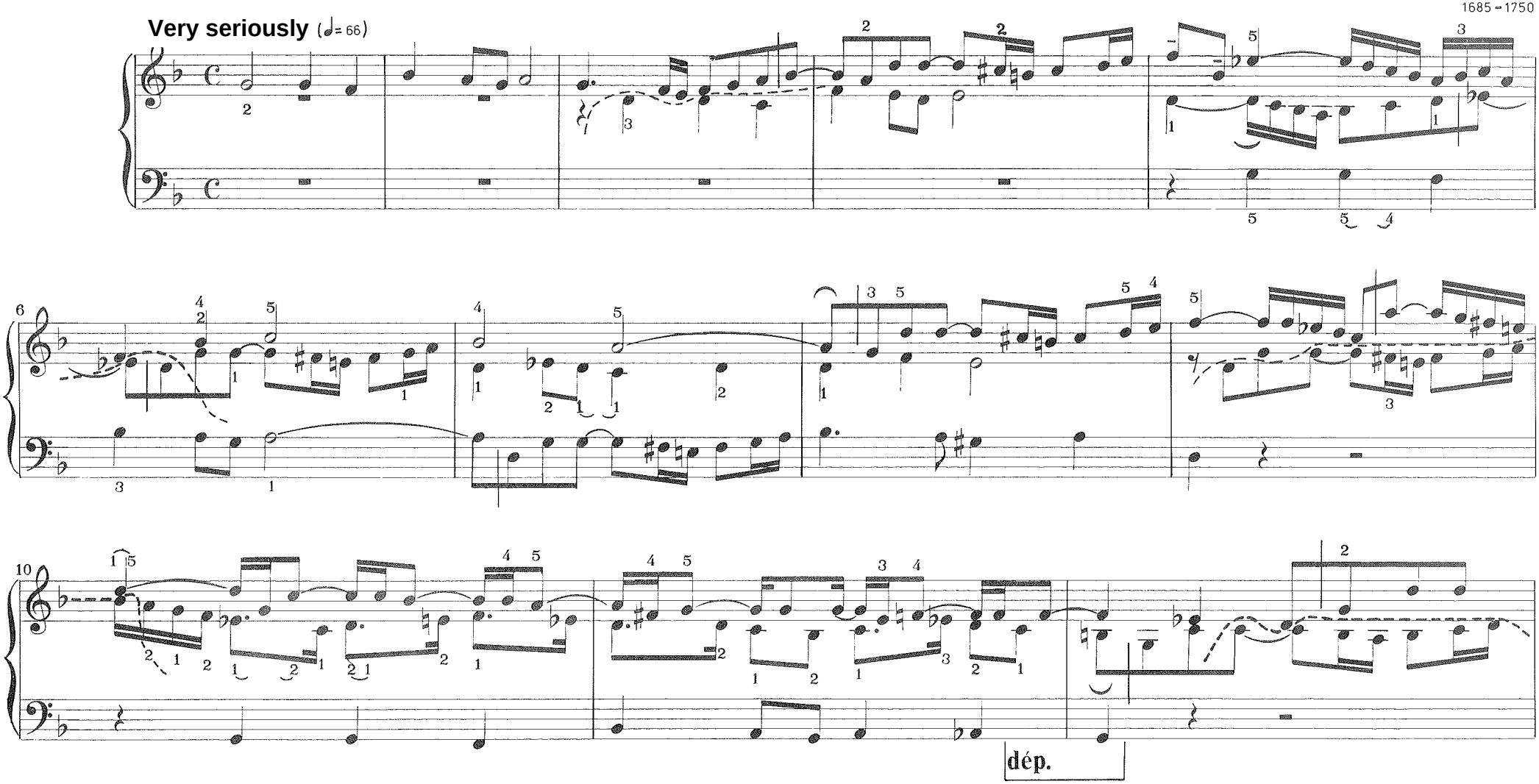
Plein-Jeu

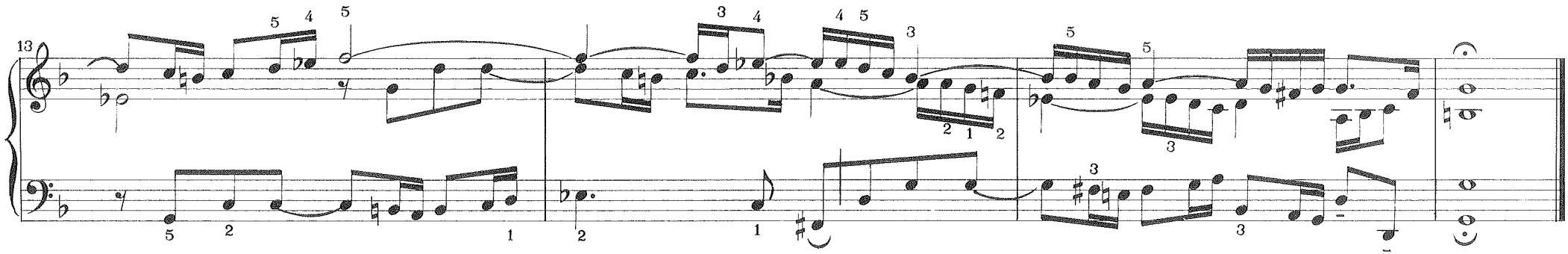
Viens Maintenant, Sauveur des Gentils

Nun komm, der Heiden Heiland - BWV 699
Choral-prélude pour clavier

**
Advent
1' 10"

J. S. Bach
1685 - 1750





Registrations

a) Montre 8'
b) Montre 8' + Prestant 4'
c) Bourdon 8' & Prestant 4'
d) Flûte 8'-4 & doublette 2'

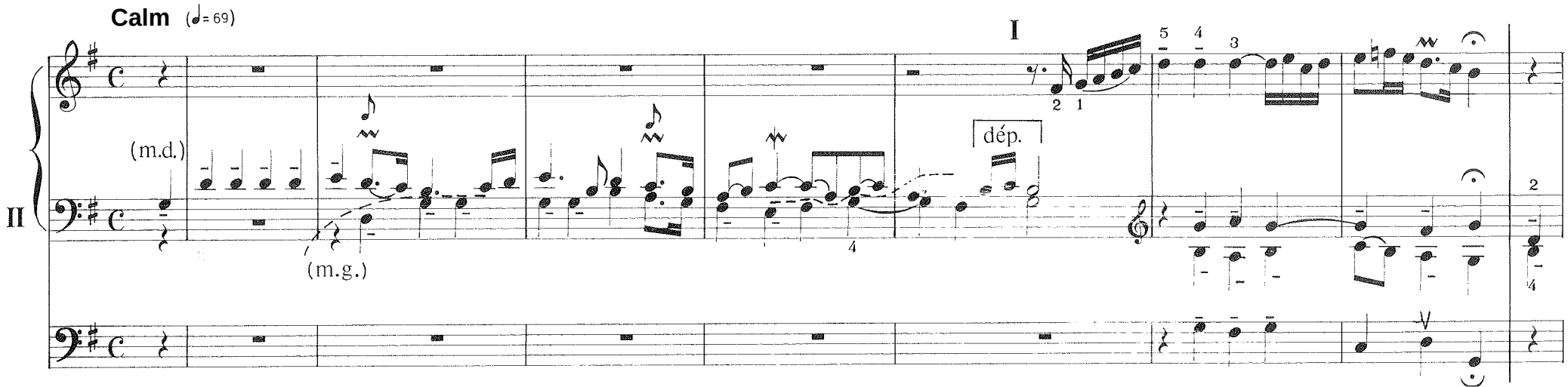
This fugue can be used for entrance or used during a meditative moment during Advent or during a Liturgy of Hope. Can also be used in the liturgy of dead.

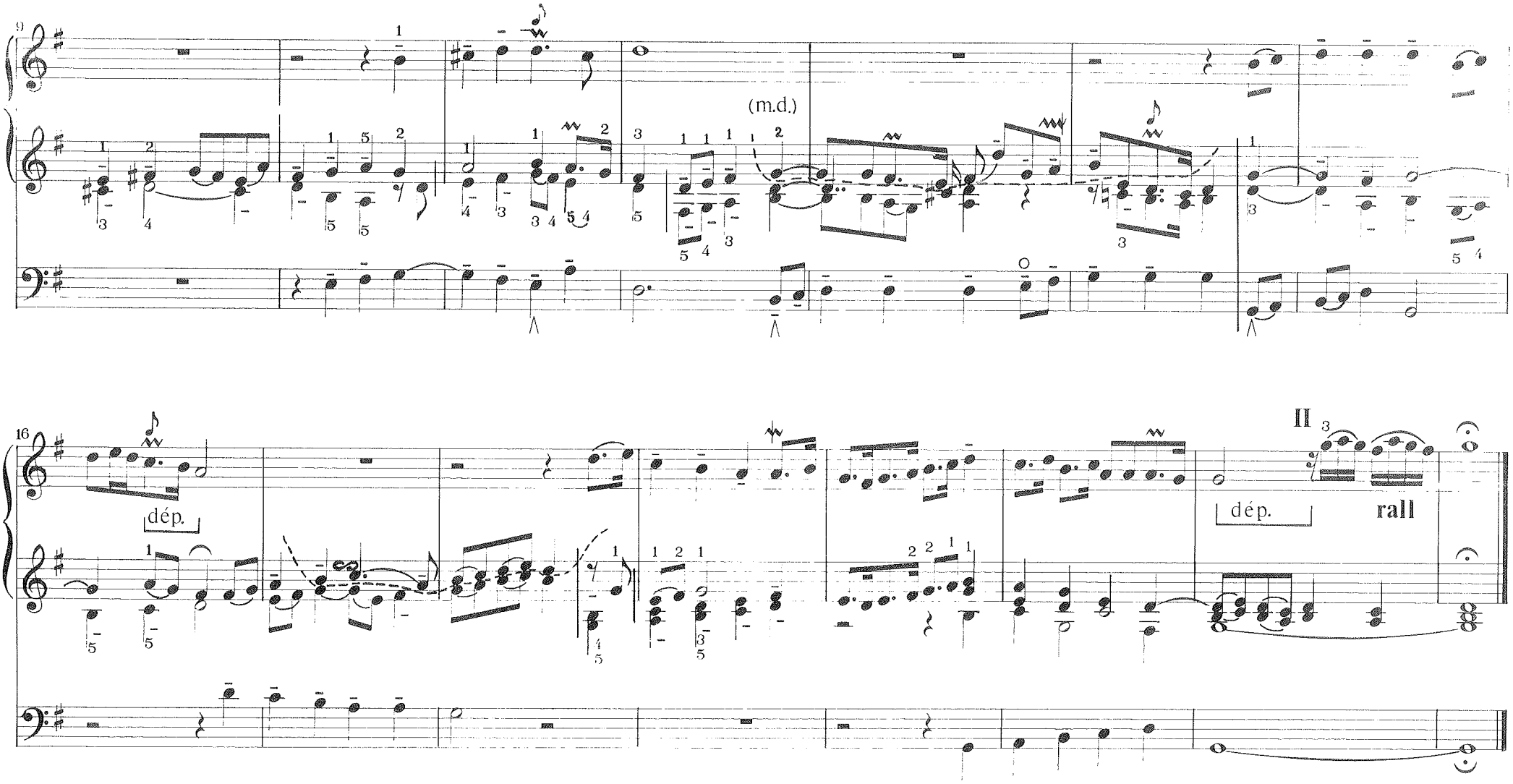
Louez Dieu sur son trône suprême

Lobt Gott, ihr Christen Allzugleich
Choral-prélude avec pédale obligée

***
Festive
1' 28"

D. Buxtehude
1637-1707





Registrations

a) II: Soft Montre
I: Cornet
Ped: Soubasse 16 & Flûte 8'

b) II: Bourdon 8' and Flûte 4'
I: Cromorne
Ped: Soubasse 16' and Flûte 8'

This piece can also be play on a positif organ with pedals

This choral must be played LEGATO. If you elect to play with the "louré" and articulation marks, be careful to make sure that the NON LEGATO is precisely played.

While this Choral is for Christmas, it doesn't have this meaning here in Canada. Use it at any time that you need to “cover” some silent moments during the celebration.

ALPHABETICAL ORDER

Title	Composer	Pages
Aie pitié de moi, O Seigneur Dieu	J.-S. Bach	210
Ardemment j'aspire à une fin heureuse	"" ""	102
Bien-aimé Jésus, nous sommes ici	"" ""	104
Cortège final	Anonyme	401
9 ème Fugue du Premier Ton (Magnificat)	J. Pachelbel	204
14 ème Fugue du Premier Ton (Magnificat)	""	112
Gloire à Dieu seul, au plus haut des cieux	G.P. Telemann	208
In dulci jubilo (BWV 729)	J.-S. Bach	301
In dulci jubilo (BWV 751)	"" ""	201
Jésus, ma confiance	"" ""	216
Lauda Sion	F.C. de Arauxo	402
Louez Dieu sur son trône suprême	D. Buxtehude	409
Notre Père, au Royaume des cieux	J.-S. Bach	106
Où s'en vont ces gais bergers	N. LeBègue	108
Pastorale	D. Zipoli	212
Pavane	Newman	308
Petit Voluntary	J. Worgan	406
Tiento à trois	F. Andreu	310
Toccate	M. Rossi	404
Viens maintenant, Sauveur des Gentils	J.-S. Bach	408
Voluntary	M. Greene	304
Voluntary pour la trompette	H.Heron	114
Voluntary pour le cornet	J. Travers	313

LITURGICAL USE

When	For	Difficulty	Pages
ENTRANCE			
Ardemment j'aspire à une fin heureuse	Liturgy of the dead	***	102
Bien-aimé Jésus,nous sommes ici	Liturgy of the dead	***	104
14 ème Fugue du Premier Ton (Magnificat)	Liturgy of the dead	**	112
Notre Père, au Royaume des cieux	Liturgy of the dead	***	106
Où s'en vont ces gais bergers	Christmas	***	108
Voluntary pour la trompette	Wedding liturgy	**	114
MEDITATIVE			
Aie pitié de moi, O Seigneur Dieu	Liturgy of the dead	**	210
9 ème Fugue du Premier Ton (Magnificat)	Festive	***	204
Gloire à Dieu seul, au plus haut des cieux	Christmas	*	208
In dulci jubilo (BWV 751)	Christmas	**	201
Jésus, ma confiance	Liturgy of the dead	**	216
Pastorale	Christmas	**	212
EXIT			
In dulci jubilo (BWV 729)	Christmas	****	301
Pavane	Liturgy of the dead	**	308
Tiento à trois	Festive	**	310
Voluntary	Liturgy of the dead	*	304
Voluntary pour le cornet	Liturgy of the dead	**	313
VERSE			
Cortège final	Festive	*	401
Lauda Sion	Festive	*	402
Louez Dieu sur son trône suprême	Festive	***	409
Petit Voluntary	Wedding liturgy	*	406
Toccate	Festive	**	404
Viens maintenant, Sauveur des Gentils	Advent	**	408